KINEMATOGRAPH WEEKLY

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CIMARRON



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Metro-Goldwyn-Mayer presents Edna Ferber's "CIMARRON" starring GLENN FORD, MARIA SCHELL, ANNE BAXTER, ARTHUR O'CONNELL, Russ Tamblyn, Mercedes McCambridge; co-starring Vic Morrow, Robert Keith, Charles McGraw; with Henry (Harry) Morgan, David Opatoshu, Aline MacMahon, Lili Darvas, Edgar Buchanan. Screenplay by Arnold Schulman. Based on the Novel by Edna Ferber. Directed by Anthony Mann. Produced by Edmund Grainger. 'U'

...TOGRAPH WEEKL...
February 23, 1961

THE ROYAL PERFORMANCE FILM OF 1961

BOB HOPE ❀ LUCILLE BALL

IN A PANAMA & FRANK PRODUCTION

THE FACTS OF LIFE

Co-starring
RUTH HUSSEY · DON DE FORE · LOUIS NYE · Directed by MELVIN FRANK · Produced by NORMAN PANAMA

Screenplay by NORMAN PANAMA and MELVIN FRANK AN H·L·P PRODUCTION UNITED ARTISTS


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No. 2,786 Thursday, February 23, 1961 Vol. 525

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NEWS HIGHLIGHTS . . .

ECM discusses new quota plan

A NEW plan for the introduction of import and export quotas between the six European Common Market countries according to actual import and export needs, is being discussed by ECM delegates in Brussels.

The new plan is expected to replace previous ECM film trade agreements which set ceilings for imports and exports between the six—France, Belgium, Italy, West Germany, Holland and Luxembourg—regardless of actual film trade between them.

Some delegates at the meeting have opposed a more liberal film trade because certain of the national film industries were in a critical condition and would not survive a free flow of imported ECM pictures.

In discussions on the definition of a "national" picture, France and Italy are reported to be in favour of a very narrow specification due to various subsidies given to "national" productions in their countries. The French and Italian delegates plan to keep their previous policy, even under liberal ECM agreements, which would be a considerable obstacle to free location shooting by outside producers.

West Germany has opposed the introduction of an ECM "Motion Picture Register" which would provide for copyrighting of titles and the register of financing plans.

Second features unit talks

A MEETING between the BFPA and ACTT was being held yesterday (Wednesday) to try to resolve the difficulties concerning union policy on the number of crew to be employed on second feature productions.

The problem arises out of the recent strike of ACTT members working on the second feature production "On Information Received" at Shepperton Studios. The strikers went back to work on what ACTT secretary George Elvin described as a "temporary truce" pending discussions.

The union believes that there should be a minimum crew of three in the art department on all productions. "This is a matter of principle," Mr. Elvin told KINE. "The discussions with the BFPA will concern our policy on this."

Producers feel that this policy is hindering economical production of second features.

BFFA pays out at 42 per cent

THE THIRD interim allocation of the British Film Fund Agency for the fourth year will be at the rate of 42 per cent., one and a half per cent. more than for the previous interim allocation.

Distributors' earnings submitted for the four weeks ended January 28, 1961, are as follows: Low cost films (eligible after multiplying by 2): £55,588; not eligible for two times rental: £7,881; high cost films (including newsreels): £469,469; films of not less than 3,000 feet: £532,938; films under 3,000 feet (after multiplying by 2½): £61,785.

Levy collections paid to the agency by HM Customs and Excise to February 4, 1961, approximately covering entertainments to January 28, 1961, were £335,200.

'THE MARK' IS CHOSEN FOR CANNES

RAYMOND STROSS'S Twentieth Century-Fox production "The Mark" has been chosen by a joint BFPA-FBFM selection committee as the official British entry at the Cannes Festival from May 3-16.

Directed by Guy Green from a screenplay by Sidney Buchman and Stanley Mann, "The Mark" stars Maria Schell, Stuart Whitman and Rod Steiger. It is released in the Eastern hemisphere by 20th-Fox and in the Western hemisphere by Continental Distributors.

CINEMA TV IN COLOUR, BUT NOT TOLL-TV

PROVISION of facilities for large-screen television presentation in colour as well as monochrome, in public auditoria would serve the public better than toll-tv, states Douglas Richards, a past president of the CEA, in a submission to the Pilkington Committee. He suggests that toll-tv might be outlawed altogether for ten years.

The submission is made by Mr. Richards as representing Picturedrome (Eastbourne) Ltd., and associated companies. It opens with a detailed argument against the value and practicability of toll-television. Mr. Richards says that obviously the idea of toll-tv has a tremendous superficial attraction for some commercial and private interests and there were dreams of making fortunes overnight, but he doubts whether the enthusiasts had really examined the economic and technical aspects.

He argues that the programme potential hardly warrants the considerable new capital and consumer expenditure that would be involved. He says, "the conception could be considered a gamble that was not necessary or relevant to the country's immediate or longer term requirements," and adds, "the disadvantages seem to so outweigh any merits that public interest might best be served by outlawing it altogether—at least for a decade."

On the other hand big-screen tv presentation would serve many useful community purposes in non-entertainment hours: Mr. Richards

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More competition demand writers

A THIRD channel in direct competition with the BBC and ITV has been suggested to the Pilkington Committee by the Television and Screen Writers' Guild.

The Guild wants it to be controlled by a new authority which would be independent of both the BBC and ITA and which would be financed by a system of "pay as you view," such as that envisaged by Equity.

The Guild makes the point that writers' fees improved when the ITA provided competition for the BBC, but complains that fees paid and the status accorded to the writer are still inadequate. It emphasises that it subscribes in general to the principles outlined in the memorandum

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Viewpoint

GOOD WORK

THE announcement from the stage of the Odeon, Leicester Square, on Monday that the Royal Film Performance had realised a record total of £30,555 for the CTBF, put the seal of success upon another glorious occasion for the industry.

Mindful of the importance of the performance to the wellbeing of the fund and its humanitarian work, the industry is eternally grateful for the continued support of the Royal Family.

Thanks must go to the organising committee, and, indeed, to every individual who played a part in the success of the evening.

Thanks, also, must go to all those who worked so hard to make a success of the handsome souvenir brochure and to those who support it, for this permanent reminder of the evening and the work of the fund makes a vital contribution to the total realised.

Happiest choice

Although the critics were not unanimous in acclaiming the choice of feature film for the performance, there can be no question that it was the happiest choice in the series so far—a gay, highly humorous and really entertaining picture. The warmth of the response of the audience amply justified the choice of the selection committee and was indicative of the efficacy of the new procedure of selection.

This year the stage presentation was novel in that it not only introduced the stars to the audience but also gave a glimpse of the forthcoming films in which some of them appear—an effective trailer for the industry.

The outstanding success of this year's Royal Film Performance is immensely gratifying, but, at this joyous moment, it must not be forgotten that the good work of the CTBF can only be extended by zealous endeavour in other fields of fund-raising activity on behalf of our own benevolent institution.

It is up to all of us to play our part.

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Long Shots

EXHIBITORS are given a clear picture of the known facts about toll-television, the uncertainties of it and the courses now open to them if they wish to participate in it, in the current issue of the CEA News Letter.

The letter points out that exhibitors' interests vary widely on this subject and that many of them are ignorant of the exact position relating to toll-tv. It accepts, however, that the exhibitor "must make his own decision" and the object of the report is to give him the relevant facts.

The basic facts are stated clearly: that toll-tv is not at present permitted; that if, and when, it is, it could be transmitted either over the ether or through coaxial line systems; and that the Government has set up the Pilkington Committee to advise it on the future of broadcasting and television, including toll-tv.

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GOING deeper into the subject, the report analyses the uncertainties—"the only important consideration, at present unknown, must eventually be the declaration of Government policy."

This, it is stated, could take one of the following forms. First, permission for toll-tv over piped systems only. Second, permission to broadcast toll-tv programmes over the air for either limited or unlimited periods, either locally or nationally. Third, a combination of the first two. Fourth, a denial of any development of toll-tv.

Another uncertainty arises over programming. In this case, the report states: "It is to be assumed that if, after a period of development, toll-tv receives wide public support there will be no shortage of programme material on offer. The position during the earlier period of development is not so clear."

The only other uncertainty, according to the report, concerns the extent to which the viewing public would be ready to pay for tv.

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HAVING stated the facts and "uncertainties," the report goes on to suggest certain ways in which an exhibitor may prepare himself for toll-tv.

Broadcast toll-tv could be carried out on a national or local channel—in the former, obviously, it would have to be by a large organisation. On the other hand, exhibitors could set up consortiums and prepare to apply for franchises if toll-tv was given the "go-ahead."

With closed-circuit toll-tv, it is pointed out that anyone can apply for a local franchise. Permission to develop local tv relay systems has to be obtained from the local authority and then a licence is required from the Postmaster-General, the report states.

"It should, however, be remembered that dependent on what view the Government takes in due course as to how closed-circuit toll-tv is to operate—if the decision lies in that direction—it would be possible for all existing franchises to be determined and there would be no guarantee that existing licensees would automatically have the right to operate the new toll-tv systems."

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NO ONE can be more pleased with the outcome of the Royal Film Performance than Sir Philip Warter, serving his first term in office as president of the CTBF.

Early in the evening he told me that the demand for tickets and the support for the brochure had exceeded expectations, but in view of the difficulty of the times, I, among others, did not anticipate that the evening would achieve a record in receipts.

After the performance, Sir Philip and his fellow directors of ABPC held a delightful supper party at the Savoy where they entertained many of the guests attending the performance, a number of the personalities who had played a part in the organisation of the event, and representatives of the press.

And once again Monty Morton, whose company, United Artists, supplied the film for the Royal Film Performance for the second time in three years, was host at another supper party at the May Fair hotel.

Among his guests were Norman Panama, producer of "The Facts of Life," Melvyn Frank, the director, the stars who were presented at the show, officers of the CTBF and many of those who had taken part in the proceedings of the evening.

It was a happy social get-together to round off a thoroughly enjoyable evening of entertainment.

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VERY active in Anglo-U.S co-production these days, Walter Reade, jr., chairman of Continental Distributing, Inc., and president of Walter Reade, Inc., is in London this week for talks with British partners in production.

He is also discussing plans for the launching in the U.S of the Bryanston picture "Saturday Night and Sunday Morning" and "The Mark" the Sidney Buchman-Raymond Stross production.

Following the London meetings Walter is going to the Continent to acquire new properties for co-production and distribution both for Continental and Intercontinental Television, recently formed subsidiary of the Walter Reade group.

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ALTHOUGH Colan MacArthur, managing director of Rank Overseas Film Distributors, has travelled to many countries on company business, he will be visiting Tokyo, Hong Kong, Manila and Taipei for the first time in his present capacity.

He left for the Far East at the week-end. During his tour he will be making contact with important clients, meeting personalities of the trade and press, visiting ROFD distribution offices and acquainting himself with local problems.

It is hoped that the trip will lead to a wider

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THE ROYAL FILM PERFORMANCE RAISES A RECORD £30,555 FOR CTBF

THE ROYAL FILM PERFORMANCE, traditionally the film industry's Night of the Year, once again lived up to expectations. Monday evening saw the Odeon, Leicester Square, filled with all the splendour of a Royal occasion. This was the grand spectacle to equal all others and, in organising this Performance, for the Cinematograph Trade Benevolent Fund, the film industry excelled itself — the Performance realised a record £30,555.

Long before the Royal party arrived at the theatre, crowds began to gather outside in the Square. The evening was just starting and nobody wanted to miss the arrivals.

As the minutes ticked by, the crowds began to swell and overflow, blocking the roads and pavements.

Inside the glittering theatre, distinguished personalities from the industry, society and politics mingled with the stars.

By 7.30 p.m. those with tickets for the performance began to take their places in the theatre where Gerald Shaw entertained them at the organ. Then Wolf Phillips and his orchestra took over to carry on the music.



Sir Philip Warter presents Monty and Mrs. Morton to the Queen Mother at the Royal Film Performance

Television

Half-an-hour later there was a hush in the audience as the ABC-TV cameras set up in the foyer and circle lounge opened up to relay the scene outside through a closed-circuit to the audience.

Commentators Nicolas Parsons, Mary Hill and Tim Brinton described the scene as the moment drew near for the arrival of the Royal guests.

The Guard of Honour of 23 officers and men of the City of London Yeomanry (The Roughriders), of which the Queen Mother is Royal Honorary Colonel, was ready—for what would be its last public appearance before being merged with the Inns of Court Regiment next month. It was commanded by Major Bertram Garai.

Just after 8.30, a loud cheer went up from the crowds, now filling nearly half Leicester Square, as the Royal car drew up outside the Odeon.

Royal guests

General manager Peter Hall moved forward to greet Queen Elizabeth the Queen Mother as she stepped from the car followed by Princess Margaret and Mr. Antony Armstrong-Jones.

The Royal guests were accompanied by Lt-Col. Martin Gilliat and the Countess Spencer.

Inside the foyer, the party was received by CTBF president Sir Philip Warter, who then presented chairman of the fund Ralph S. Bromhead, and Kenneth Winckles, a CTBF executive committee member.

The party then moved upstairs to the circle lounge, where those being presented were waiting. The trade personalities were presented to the Queen Mother by Sir Philip Warter, to Princess Margaret by Mr. Bromhead and to Mr. Armstrong-Jones by Mr. Winckles.

First to be presented was Mrs. Kenneth Winckles. Then came Montague Morton, president of the KRS and managing director of United Artists, and Mrs. Morton.

Next in line came Norman Panama, producer of the Royal Performance film "The Facts of Life," and Mrs. Panama. They were followed by director Melvin Frank and Mrs. Frank.

After this, the Royal party moved on to meet Lord Radcliffe, independent chairman of the film selection committee, and Lady Radcliffe.

Arthur Watkins, president of the BFPA, and Mrs. Watkins, were next to be presented, followed by Ellis Pinkney, secretary of the CEA, and Mrs. Pinkney, and R. S. Camplin, secretary of the KRS, and Mrs. Camplin.

The party moved on to Sir Tom O'Brien, president of the Federation of Film Unions, to W. Carr, chairman of the Northern (Newcastle) committee of the CTBF, and Mrs. Carr, and to B. A. Hartnell, chief accountant of the CTBF, and Mrs. Hartnell.

Beneficiary

A CTBF beneficiary was again included in the presentations. This time the Royal guests greeted Jack Alexander, a former chairman of the London and Home Counties CEA, and a member of the Cinema Veterans who had been in the film industry since 1912.

The Royal Party then moved on to the big line-up of stars. This was made up predominantly of British stars including John Mills, Sidney James, Liz Fraser, Janette Scott, Max Bygraves, Adam Faith, Shirley Anne Field and Leslie Phillips.

The line-up continued with Jeannie Carson, Van Johnson, Joan Collins, Warren Beatty, Jack Hawkins, Tony Hancock, Kenneth More, Susannah York, Peter Sellers, Brenda de Banzie and Vivian Cox, producer of the stage presentation.

After the introductions and presentations it was time for bouquets. Seven-year-old Michael Campbell Reed, nephew of Montague C. Morton, managing director of United Artists, stepped forward to present a large bouquet to the Queen Mother.

For Princess Margaret, Belinda Jane Hall, eight year-old daughter of general manager Peter Hall, had another beautiful bouquet.

Then the Royal party was escorted from the circle lounge to the Royal box. As they entered the box, trumpeters of the Metropolitan Police Band sounded a fanfare followed by the National Anthem.

COI picture

The audience then settled down for the start of the programme. It began with a 20-minute colour film "The State Opening of Parliament" made by the Central Office of Information. The film was directed by Ronald Anscombe and produced by Jimmy Carr.

This was followed by a 25-minute stage show, "Personal Preview," in which the stars presented to the Royal party introduced each other and extracts from forthcoming films in which they appeared. These were: "Double Bunk," "Spare the Rod," "VIP," "The Rebel," "The Greengage Summer," "I'll Save My Love," and "Flame in the Streets."

The show was devised and produced by Vivian Cox from a script by Leslie Bricusse. Music was provided by Wolf Phillips and his orchestra.

Then came the moment for the film selected for this year's Royal Performance — Norman Panama's United Artists' production "The Facts of Life" starring Bob Hope and Lucille Ball.

At the end of the comedy, the audience broke into loud applause. Then the packed theatre stood for the National Anthem and the Royal party made its way out of the theatre.

Outside, Leicester Square was again crowded with hundreds of people waiting to see the guests leave—many in the crowds had waited throughout the performance. The cars drew off and the foyer of the Odeon gradually emptied. The 1961 Royal Film Performance was over.



Royal night for the CTBF

The 1961 Royal Film Performance once again proved to be an overwhelming success with a record £30,555 collected for the Cinematograph Trade Benevolent Fund. The Odeon, Leicester Square, on Monday set the scene for an evening of splendour and spectacle with Queen Elizabeth the Queen Mother, Princess Margaret and Antony Armstrong-Jones gracing this year's Royal Performance. United Artists' " The Facts of Life " was the film chosen for the show. Left: The Queen Mother shaking hands with Mrs. Kenneth Winckles



Top: The Queen Mother greets producer Norman Panama; also in the picture are Monty and Mrs. Morton. The Queen Mother shakes hands with director Melvin Frank. Princess Margaret chatting with Mr. Frank. Bottom: Princess Margaret is presented with a bouquet by eight-year-old Belinda Jane Hall, daughter of general manager Peter Hall, also seen on the left is the Queen Mother. Melvin and Mrs. Frank and Norman and Mrs. Panama. Liz Fraser being presented to the Queen Mother while Sidney James looks on



The Queen Mother escorted by Sir Philip Warter; Princess Margaret with Ralph Bromhead and Antony Armstrong-Jones with Kenneth Winckles



Top: Van Johnson, Max Bygraves, Jack and Mrs. Hawkins; Jack Hawkins, Melvin Frank, Mrs. Hawkins, Kenneth and Mrs. More ; Shirley Anne Field, Warren Beatty and Joan Collins. Bottom: Janette Scott and Jackie Rae ; Sidney and Mrs. James with Peter and Mrs. Sellers; Susannah York, Kenneth More, John Mills and Sir Tom O'Brien

News of the Week

Government refuses legislation for television censorship

ATTEMPTS to get the Postmaster-General to consider steps towards new legislation introducing tv censorship failed in the House of Commons last week.

Mr. Bevins told the House it would be entirely wrong for him to legislate on such matters while they were still being considered by the Pilkington Committee.

"There is a distinct difference between the showing of films carrying an X certificate in the cinema and similar films on television," he said. "Because a child is not allowed to see an X film in a cinema, whereas if X films were to be certified in the *Radio Times* or *TV Times* undoubtedly there would be a temptation on the part of some children to see those programmes.

"At the end of the day I believe all this comes back to the question of parental control in the home."

Mr. Bevins was replying to questions from Stephen Swingler and John Cordle. Mr. Swingler had asked whether because of "the public concern about the effects of certain tv programmes on children's minds and habits," he would consult the BBC and ITA with a view to imposing censorship similar to that in the cinema.

Mr. Swingler quoted the case of "Saturday Night and Sunday Morning" being banned by Warwickshire County Council when parts of the film were shown on television. "Does not this absurd situation call for some consideration by the Government and the Television Authority of the whole issue of censorship?"

The matter was being considered by the Pilkington Committee, said Mr. Bevins, and he could not legislate in advance of the committee's report.

"If members feel that particular programmes are undesirable, I hope they will address complaints to the broadcasting authorities," he said.

Mr. Bevins' refusal to consider the matter prompted Christopher Mayhew to give notice that he would raise the matter on the adjournment at the first opportunity.

News of the debate also sparked off a bitter attack from Harry Mears, president of the AIC. The association has been campaigning on this question for some time.

"If Bevins says that the parents should be the judges of what children should see, then let that also apply to the cinema, and let's have no film censorship," declared Mr. Mears.

"The Government should be consistent and not discriminate on this matter."

The AIC had seen the censor and a number of other people on this problem, he added, and it would again be the main topic of discussion at the association's executive meeting this week.

Footnote.—A submission to the Pilkington Committee compiled by a committee under the direction of Cardinal Godfrey, Archbishop of Westminster, calls for a board of tv censorship similar to the BBFC.

It also calls for a cumpulsory break on the entire tv network at 8.30 p.m. to serve as a dividing line between programmes suitable for children and those for adults.

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Westchester is sole agent for McAlister

WESTCHESTER PRODUCTIONS, LTD., 8-12, Broadwick Street, London, has obtained the sole agency in this country for the range of McAlister film and television studio equipment now being made here by Studio Equipment, Ltd., of the same address.

Among this equipment is the Tripodolly: of steel construction, it is sturdily designed to carry a wide range of tripods and considerable camera weights. Balanced 4 in. casters on ball bearings allow for free-wheeling; a single change slips the unit into tracking; and brakes on each wheel lock it for stationary work.

Suitable for professional or junior tripods, it is priced at £26 15s. 8d., an extra set of tie-downs being available for £4 12s. 6d.

The McAlister range here also includes quad-lights and barn-door units.

Attendances, takings reach new low

CINEMA attendances and box-office takings during December were the lowest ever recorded, according to the monthly digest of statistics published by the Stationery Office.

Weekly averages show that admissions were 7,600,000, compared with nine million the previous month, and takings were £970,000. This was the first time since 1955, when the statistics were first recorded, that weekly takings had been below the million pound mark.

Takings in November averaged £1,160,000 weekly. The low figures reached in December followed a rapid decline over the last four months of last year. In August, the figures admissions at 12,100,000 and takings at were at their highest for well over a year with £1,490,444 weekly.

'Goliath' contest is won by George Edwards

WINNER of the Anglo Amalgamated-KINE. "Goliath" contest for managers outside the ABC circuit is George Edwards, Theatre Royal, Manchester, who receives a cash award of £100.

Robert M. Morrison, manager of the Alhambra, Dunfermline, has been awarded the second prize of £50 and third prize of £25 goes to the manager of the Essoldo, Folkestone, J. L. M. Judge.

The judges stated that Mr. Edwards' campaign was one of the most comprehensive in their experience and must have played a great part in establishing a new Sunday box-office record at the Theatre Royal, the highest ever recorded take for the first two days and one of the highest non-holiday weeks in the history of the theatre.

Highlights of the campaign included; a four minute free plug on Granada Television; over £600 worth of free editorial newspaper space, two composite pages; painting contest; special front-of-house publicity; a "Goliath" tug-of-war and strong man contest, etc.

Technicolor profits down, dividend held

ALTHOUGH net profits of Technicolor, Ltd., for the year ended November 30, 1960, are down £34,254 to £141,787, a final dividend of 15 per cent. less income tax, the same as last year, is recommended.

The final dividend—payable March 30, 1961—together with the interim dividend of 7½ per cent. gives a total distribution for the year of 22½ per cent. less income tax.

Profits for the year are after charging £12,560 (£92,901 the previous year) being royalty paid in respect of rights for additional European territories. Profit for the year after charging depreciation of £148,927 (£162,823) but before taxes was £312,787 (£334,041). Footage sold during the year was 146,351,925 feet (167,206,984 feet).

The board recommends to shareholders a repayment of capital of 2s. 6d. per 5s. stock unit subject to approval of the High Court. The proposals will be placed before shareholders on March 24.

NSS appoints S. Tutt

SIDNEY TUTT has been appointed sales manager of the National Screen Service following the resignation of George Grollman. He takes over on March 3.

Mr. Tutt joined NSS in 1933 and became manager of the Special Service division, for which he continues to be responsible.

Manning joins Unifilms

GEOFF MANNING will join Unifilms on March 6 as circuits manager. He has held this position with Columbia for a number of years.

Lewis with Butcher's

CLARRIE LEWIS has taken over representation for Butcher's Films on the South Coast. He continues to represent Grand National on the same territory. His address is Flat 2, 56, Brunswick Square, Hove, Sussex.



LETTERS TO THE EDITOR

Cinemas prefer double features

I FEEL I must comment on the views recently expressed by Roy Boulting on the question of supporting programmes, also on the letters received following his appearance on television.

Whilst naturally accepting the fact that 87½ per cent. of the letters referred to were against the inclusion of second features in programmes, I cannot accept the fact that these letters represent anything like an overall reflection of the country as a whole.

In the light of Anglo's great run of successful programmes and constant contact with important and experienced exhibitors, we have our finger on the pulse of today's cinema-going public, and there is no doubt whatsoever in our minds that the overwhelming majority of cinemas prefer the double feature.

It is on this premise that we have had such success with the world-renowned Scotland Yard subjects, and the demand for these has been insatiable.

Our acquisition of the rights to 170 Edgar Wallace subjects was received with warm acclaim, and already these one-hour supports are not only fulfilling exhibitors' demands, but they are undoubtedly proving an actual box-office attraction by dint of their excellent production values, and the unflagging popularity of the Edgar Wallace stories.

Not content with these two series we are already planning another major supporting series of the hallmark quality of the aforementioned.

All this careful supporting programme planning has been additional to our tremendous first feature production schedule, and I honestly feel that the example we have set in the supporting programme field could, and should, be followed by other major companies—a policy which would readily solve the whole problem to everyone's advantage.

NAT COHEN.

Cut the length of programmes

YOUR editorial "A Case for Inquiry," Roy Boulting's letter dealing with second features, and the BBC "Picture Parade" programme on the same topic, pin-points one of the reasons why attendances are falling.

In suburban theatres, particularly in industrial areas, double features, length of programmes and the mixture of A, X and U films have all helped in driving patrons away.

Lengthy programmes, mean an early starting time, and the second feature can usually only be shown once. Consequently, the first showing of the main feature is to a limited audience, because many people insist on seeing a programme from the commencement, and in the case of industrial areas, the patrons are unable to get to the cinema before 6.30-7.0 p.m.

Audiences at this theatre do not want long programmes. They want to get home at a reasonable hour because they have to get up early for work. It has to be a particularly good programme for them to change their habits.

Lyceum, Thornbury, Bradford. *FRED SHACKLETON*

CEA BRANCH REPORTS

Branch reject X films on Sundays

NORTH STAFFORDSHIRE.—Cinemas in Newcastle-under-Lyme will be allowed to open on Good Friday subject to the exhibition of U or A category films only and during the same hours as Sunday, the secretary told the monthly meeting.

Following this news, W. Colson raised the matter of the exhibition of X certificate films being shown on Sundays and proposed that an application be made to the Stoke-on-Trent licensing authority for permission to do this in view of the present shortage of product.

This move was seconded by R. C. Baker, but after some discussion was rejected by eight votes to three.

Officers.—The following officers were elected for 1961: J. Morgan (chairman); G. L. Barber (vice-chairman and GC delegate); L. Myatt (treasurer); F. A. Waterhouse (deputy GC delegate); H. Lomas, G. L. Barber and F. A. Waterhouse (trustees).

Kirk is elected

NOTTS AND DERBY.—C. B. Kirk of the Scala, Nottingham, was elected chairman with L. H. T. Hodson as vice-chairman at the annual meeting of the branch. Retiring chairman F. O. Thurman expressed his sincere appreciation to all members for their support during the year.

Other officers elected were: I. Shapeero (treasurer), H. Elton (delegate), C. Shapeero (deputy delegate), and H. Elton, E. Mitchell and C. Shapeero (trustees).



World Markets

20th-Fox sells 1950-55 films to tv for 25 million dollars

NEW YORK.—The National Broadcasting Co. has closed a deal with 20th Century-Fox for an undisclosed number of features produced since 1950 and up to 1955. It is understood that the first group of 50 films will bring Fox between 150,000 and 250,000 dollars per picture.

The deal is supposed to be a long term one and it could bring in 25 million dollars to the film company. One reported provision of the contract specifies that the films won't be cut or edited as are other films shown on television.

They will be shown at the rate of one a week in a prime time spot to give other networks competition.

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FROM Canada comes word that a second pay-tv plan is in the offing with the merger of two companies, Rediffusion, Ltd., of Montreal, and Superior Community Television of Sault Ste. Marie, and the operation is to be directed by C. Ray Harnett in Sault Ste. Marie. Community antenna services and newer films are to be presented on a monthly charge basis labelled Charge-A-Vision.

Mr. Harnett reported that the city will be divided into nine zones, with the first to be equipped in the next two months. Customers will supposedly pay four dollars per month plus an undetermined installation charge.

The metering box is to be attached to the set, which will control five stations, two of which will offer motion pictures. The customer is to read the meter and then mail in remittances in a previously addressed envelope to Rediffusion-Superior.

Meanwhile, International Telemeter has in the works a plan to place future programmes involving stage shows, musicals, night club presentations and other entertainment on tape so that it will be available as needed, as well as for future Telemeter installations as they are completed in areas other than Etobicoke, Ontario.

The programmes are expected to supplement the present films and sporting events seen on the Telemeter system.

Opposition is beginning to make itself felt to a greater extent in Canada to the community antenna systems and pay-tv as the Canadian Broadcasting System and individual television stations are requesting the Broadcasting Committee of the Canadian Parliament to place the pay-tv operations under the Broadcasting Act from which it is presently exempt.

The arguments were used that exclusion from this regulation permits unrestricted programming and a lack of control over programme content and advertising and this gives the newcomers unfair advantage over established regular television stations, who must submit to controls by the law and/or government.

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EXHIBITOR Emanual Frisch was unanimously elected chairman of the American Congress of Exhibitors for a minimum term of six months by the ACE executive committee to replace Sol Schwartz, who left the field of exhibition when he resigned his post as president of RKO Theatres.

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A MEETING called by the Texas Drive-in Theatre Owners' Association forecast that a shortage of product is expected to be felt this year by the outdoor theatres because of the increasing number of films released on a road-show basis. Speakers also warned against increased threats of censorship.

Resolutions calling for the production of more films, more research, better public relations, greater numbers of prints, better relations between the various branches of the industry, the elimination of roadshows and extended runs and better methods of self-regulation to combat the threat of censorship were adopted by the convention. Resolutions were adopted as well calling for opposition to the sale of post-'48 pictures to television and to all forms of pay-tv.

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BILL LEVY, formerly general sales manager for Columbia Pictures in London, has been appointed vice-president in charge of European sales by Carlyle-Alpine S.A. for Otto Preminger's "Exodus." Mr. Levy, who is headquartered in London, is due here to participate in a series of foreign distribution conferences on the film with UA executives.—**Mel Konecoff.**

Threat to another French studio

PARIS.—During the last 10 years four French film studios have closed and it is almost certain that the Victorine studios at Nice will close shortly.

Now comes the news that the Joinville studios are threatened. The landlords are of the opinion that Joinville does not yield a sufficiently large income and, because its location is on the fringe of Paris, the site could produce much more money if flats were to replace the studios.

If the studio closes 200 technicians will be thrown out of work and demonstrations by them are being planned.

Spokesmen for the industry are pointing out to André Malraux, Minister of Culture, that the closing of so many studios at a time when France is entering the Common Market might seriously injure the French film industry.

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THE French Council of State, which has a function similar to the American Supreme Court has ordered the National Film Centre to pay half the costs of certain scenes shot by Georgette Letourner for the film La Goulue. The producers claimed damages after the Centre had refused permission to produce the film.

The producer, the Centre argued, had failed to submit documentary evidence that capital necessary for the production had been obtained or that there was no doubt it was available.

The law lays down that such documentary evidence must be produced. It is all part of the machinery set up to ascertain that producers are serious and can obtain all the credit necessary for the production of their films.

However, the Centre did give the producer verbal permission to shoot one or two scenes including a costly sequence showing the Nice Carnival. This meant a serious loss for the producer when permission to shoot the whole production was witheld.

The court, however, took the view that the costs of the scenes claimed by the producers were exaggerated.—**Henry Kahn.**

Bonn provisions for eventual quota

BONN.—The West German Government has passed a Bill which regulates foreign trade and includes provisions for an eventual introduction of a motion picture import quota. There are no plans for an immediate introduction of such a quota.

The Bonn Government has, on the contrary, said again and again that the current trends point towards less not more import restrictions. The quota provision in the new West German Trade Law is meant, according to Government speakers, as a stand-by instrument for emergency situations in the West German industry.

This means that the quota will only be used when the domestic German industry would be pushed out of the market by too many or too cheap imports.

This situation could develop, according to German industry reports, in two ways. First, if and when West German television should develop more rapidly, and draw more moviegoers before their own home screens. Such a situation could develop when commercial German television stations are put into operation and when the current lag in tv set sales develops into a new tv boom.

Secondly, the quota could be applied if and when the domestic German industry should be exposed to tough French and Italian competition under the European Common Market plan.

According to German industry reports, ECM regulations are working more against the German industry than in favour of it. German film companies thus have pressed during the past years for a quota device or at least a quota on a stand-by basis.

The quota device is believed not to be of immediate importance to Hollywood and British exports to West Germany. Hollywood exports to West Germany have been going down anyhow last year due to less production in Hollywood.

This places the American side in a stronger position in quota negotiations. The West German Government, too, has been displaying an extremely friendly attitude towards U.S film exports to Germany, principally for general political reasons to be found in Washington. British exports, too, are unlikely to be hit if the stand-by quota is applied in the future.

This is due to the relatively low number of British films being exported to Germany. Flow of British films to West Germany has been steady, anyhow, as far as the larger British film concerns are concerned. The occasional exports from other countries are of no immediate financial concern to the domestic German industry.—**Gustav Genschow.**

continued on page 30

Reviews for Showmen

Edited by JOSH BILLINGS

New films at a glance

Title and Renter	R.T. and Certificate	Stars	Remarks	Box-Office Angle
*†**Canadians, The (20th Century-Fox) British**	**85 min. (U)**	Robert Ryan John Dehner Teresa Stratas	CinemaScope and De Luxe Colour outdoor melodrama showing how three Royal North West Mounted policemen prevent war between whites and Redskins. Plot routine and pace somewhat erratic, but characters boldly drawn, sentiment lofty, climax exciting and scenery impressive	**Good "British" offering (C)**
†**Cimarron (MGM)—U.S**	**135 min. (U)**	Glenn Ford Maria Schell Anne Baxter	CinemaScope and Metrocolor re-make of Edna Ferber's famous novel about restless pioneer who, aided by his loyal wife, helps to put Oklahoma on the map. Tale a trifle confected, but acting forthright, marital asides compelling, highlights spectacular, finale theatrically effective and camera work resourceful	**Outstanding popular hokum (C)**
Colour of Love, The (Miracle)—French	**89 min. (X)**	Gordon Heath Francoise Giret Aram Stephan	French miscegenation melodrama, set in Paris, dealing with romance between white girl and Negro. Cast sound, Latin Quarter backgrounds authentic and English sub-titles lucid, but direction pretentious and love scenes embarrassing	**Strictly art house fare (NC)**
Facts of Life, The (United Artists)—U.S	**103 min. (A)**	Bob Hope Lucille Ball Ruth Hussey	"Marriage circle" comedy concerning a husband and wife, not wedded to each other, who are thrown together, but luckily "keep their noses reasonably clean." Story neat, Bob Hope and Lucille Ball hilarious in double harness, feminine slant obvious, lines crisp, staging adequate	**Capital light booking (C)**
***Five Golden Hours (Columbia)—British**	**89 min. (U)**	Ernie Kovacs Cyd Charisse George Sanders	Off-beat comedy, covering professional mourner's misadventures while playing the market and exploiting "dames." Tale involved, cast willing, dialogue smart, woman's angle apparent and settings colourful	**Acceptable British double bill (C)**
Lawbreakers, The (MGM)—U.S	**79 min. (X)**	Jack Warden Vera Miles Robert Douglas	Romantic crime melodrama telling how forthright cop busts vice racket. Script taut, characterisation robust, direction slick, sex interest frank, though not sensational, climax salutary and staging realistic	**Good "second" (NC)**
†**Rat Race, The (Paramount)—U.S**	**105 min. (A)**	Tony Curtis Debbie Reynolds Jack Oakie	Technicolor melodrama about trusting young saxophonist and wide-awake girl who find romance while struggling to make good on New York's seamy side. Story skilfully carpentered, acting first-rate, treatment resourceful, sentiment popular, humour snappy, highlights strong and musical accompaniment appropriate	**Excellent star and general booking (C)**
†**Sins of Rachel Cade, The (Warner-Pathe)—U.S**	**121 min. (A)**	Angie Dickinson Peter Finch Roger Moore	Technicolor sex-religious melodrama concerning an attractive American spinster's "fall" during missionary work in the Belgian Congo. Tale definitely "paper back" and cast uneven, but feminine appeal strong, backgrounds bizarre and climax at once graceful and showmanlike	**Good star and title proposition (C)**

(C) SUITABLE FOR CHILDREN (CC) EXCELLENT FOR CHILDREN (NC) NOT FOR CHILDREN
* BRITISH QUOTA PICTURE † IN COLOUR

The Facts of Life

United Artists. American (A). Featuring Bob Hope, Lucille Ball and Ruth Hussey. Produced by Norman Panama. Directed by Melvyn Frank. Screenplay by Norman Panama and Melvyn Frank. Director of Photography, Charles Lang. Musical Director, Leigh Harline. 103 *minutes. Release April* 24, 1961

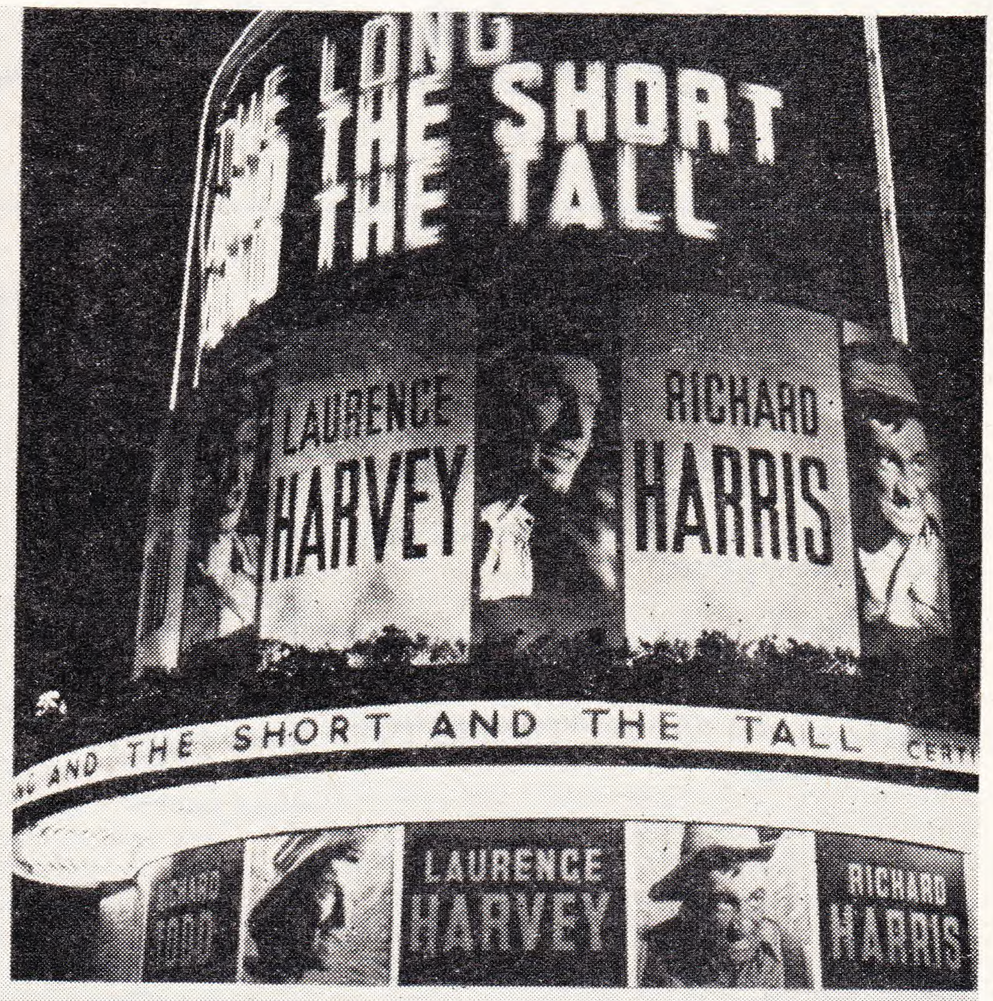
"MARRIAGE CIRCLE" comedy, wittily written and expertly handled. It records the irregular behaviour of a husband and a wife, not wedded to each other, who find themselves temporarily unfettered by their families, but after skating on thin ice wisely, or rather luckily, return to their respective folds. The tale, subtly reinforced by drama, contains everything from slapstick to satire and both Bob Hope and Lucille Ball cleverly adapt their own particular brands of humour to the script's needs. The supporting players also meet all demands, the director puts just the right emphasis on risque situations and the dialogue crackles. Its staging, too, is up to scratch and the signature tune has a lilt. The film will prick many a married person's conscience, but, happily, only with laughter. Capital light booking.

Story.—Kitty and Jack Weaver, Larry and Mary Gilbert, and Doc Mason and his wife, Connie, members of the same country club, spend their holidays together. Just as they are about to leave for Acapulco, Larry's son develops a fever and Mary decides to stay behind and nurse him. Then Jack has an emergency business engagement, but the Masons and Kitty and Larry take off. Later, the Masons are indisposed, and Kitty and Larry, on their own, go into a clinch while fishing and a romance develops. During the journey home, they decide to end their affaire, but the strain of frequent family meetings is too great and following a dance they head for a motel. Snags arise, but Larry induces a friend to lend him a cabin near Monterey, Kitty promises to join him and writes

continued on page 26

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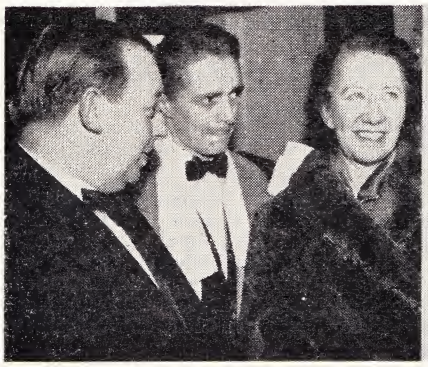


Top : Henry Heywood, C. J. and Mrs. Latta, Mrs. Heywood, John Bayfield, Maggi Nolan: the front of house. Centre : Hal and Mrs. Mason and their daughters ; Percy Livingstone, Lou and Mrs. Lewis

Below: Jill Bennett, Willis Hall; Gerry and Mrs. Blattner, Eric and Mrs. Fletcher; Frank and Mrs. Godwin



'LONG AND THE SHORT AND THE TALL'





Celebrities from the entertainment world, from Society and the Armed Forces were in the packed audience at the premiere by Warner-Pathe at the Plaza, Piccadilly of " The Long and the Short and the Tall." An appropriate atmosphere of the East was introduced by Burmese girls dressed in their attractive national costumes, who handed the programmes to the guests. A group of Chelsea Pensioners, in their scarlet and black uniforms were special guests for the occasion, and the military mood was further enhanced by the band of the Coldstream Guards, which played traditional army songs and marches. To announce the start of the performance the Coldstream trumpeters sounded a fanfare. " The Long and the Short and the Tall," a screen version of Willis Hall's controversial play, is a Michael Balcon production for Associated British. The film was directed by Leslie Norman, with Hal Mason as executive producer and is released through Warner-Pathe. Above: Leslie Norman, Hugh Mills and Flora Robson; Harry and Mrs. Dawson, J. H. and Mrs. McDonald and Miss McDonald; Stanley and Mrs. Black





Robert and Mrs. Clark; Jimmy and Mrs. Wallis, Frank and Mrs. Gotfurt; Max Bygraves sharing a joke with three of the Chelsea Pensioners who were specially invited to the premiere






Wolf Mankowitz, Anna Neagle and her husband, Herbert Wilcox; Bob and Mrs. Monkhouse; Mrs. Dorothy Gibbins with Sidney and Mrs. James; Lord Boothby

Your Films

by JOSH BILLINGS

West End

ONLY one new film arrived in the West End last week, "The Long And The Short And The Tall" (Warner-Pathe—British), and the critics, with few exceptions, trained their big guns on it. I thought the screen version of Willis Hall's successful stage play first-class anti-war propaganda, as well as funny and suspenseful entertainment, and loudly applauded Laurence Harvey's performance as the Cockney hero. I must, however, confess that my confidence in the picture's box-office potential received a jolt when I learned it was going to the Plaza and not the Warner Theatre, normally the shop window for Warner-Pathe product. I worried needlessly; the film got off to a great start at the Plaza, even though audiences were predominantly male.

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MIND you, the Warner Theatre faces no immediate quota problems, "The Sundowners" (Warner-Pathe—British) has taken care of them. The grand Australian outdoor comedy melodrama moved in on January 12 and struck it rich. Incidentally, it's released next Monday and can hardly fail to attract high- and low-brow alike. Today, "The Crowning Experience," the Moral Re-Armament film, takes over at the Warner Theatre.

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"NO LOVE FOR JOHNNIE" (Rank—British) is definitely a smash hit at the Leicester Square Theatre. The political-cum-sex melodrama has become a "must" for all classes and, with certain reservations imposed by its X certificate, ages. Make no mistake, it'll set a hot pace when it goes out on March 13.

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FILMS concentrating on sexual abnormality are usually dicey, but "The Mark" (Twentieth Century-Fox—CinemaScope—British) proved an exception to the rule. It went from strength to strength at the Carlton, Haymarket, and only left so that "The Canadians" (Twentieth Century-Fox—CinemaScope—British) could be accommodated. The latter, a Royal Northwest Mounted Police melodrama, is wholesome and completely uninhibited adventure fare.

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NOW "The Singer Not The Song" (Rank—CinemaScope—British) has vacated the Odeon, Leicester Square, following a highly profitable season. It's also been doing tip-top business in pre-release spots and is currently scoring on the Rank Circuit. Despite the fact that it co-starred Dirk Bogarde and John Mills, the film was not an easy one to sum up, but from the word "go" Fred Thomas set about selling it with a song in his heart. His optimism was justified. The Royal Performance film, "The Facts Of Life" (United Artists), is now in possession of the Odeon.

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THE Elvis Presley western, "Flaming Star" (Twentith Century-Fox—CinemaScope), is doing rattling good business at the Rialto, Coventry Street, although also on release. Elvis seldom exercises his tonsils—the film's unadulterated "horse opera"—but no matter, he's giving his legion of fans a heart-throb. Anyway, if you're musically inclined, book the film and listen to the merry tinkle of the cash register.

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"NEVER ON SUNDAY" (United Artists—Greek) was still at the London Pavilion when I last inquired. I ring regularly to find out if there's a change of programme at "The Pav.," but have been wasting my money for months. Next time I'll reverse the charges!

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STUDIO ONE, Oxford Street, had a big winner in "Pollyanna" (Disney), but "Swiss Family Robinson" (Disney—Panavision—British) is way ahead. The record-breaker stays put until Easter, when Disney will come across with yet another humdinger.

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A PROVOCATIVE title and an attractive cast have seen "Where The Hot Wind Blows" (MGM—Franco-Italian) safely through at the Ritz. Today, the hall returns to real old-time cinema—namely, "Cimarron" (MGM—CinemaScope). The epic, based on Edna Ferber's perennial best-seller and given up-to-the-minute presentation, stands a good chance of getting the best of both worlds, or rather generations. The younger should relish its wholesome action, and the older revel in its nostalgia.

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THE United Artists' X certificate "double bill," "Take A Giant Step" and "Doctor Blood's Coffin" (British), hasn't clicked at the Odeon, Marble Arch. But here's a hint, taken from pre-release experience. If yours is a good-class hall, make "Take A Giant Step" top, otherwise give "Doctor Blood's Coffin" preferential treatment.

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"LA DOLCE VITA" (Columbia—Italian) ends its phenomenal run at the Columbia Theatre, Shaftesbury Avenue, this week, but can still be seen at the Curzon Cinema. "Pepe" (Columbia—Panavision-CinemaScope) succeeds it, and if the Cantinflas opus is half as good as it's cracked up to be, it'll easily last the year out at the Columbia.

PROSPER WITH ANGLO!

THE "hard ticket" situation in Town is unaltered, but both "Ben-Hur" (MGM—Panavision-Camera 65) and "Spartacus" (Rank-Universal—Super Technirama 70) are fast spreading their wings in the provinces and flying high. Nothing like competition to stimulate business.

On release

NOW for the general releases. "Saturday Night and Sunday Morning" (British Lion/Bryanston—British) finished its first London runs out on its own. The X certificate low-life melodrama drew crowded houses everywhere and continues to pack the Berkeley, Tottenham Court Road. It's also making history in key provincial halls, where runs have been extended.

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BUT the British Lion British "double bill," "The Night We Got The Bird" and "Offbeat," isn't much cop. Let's face it, both films are second features and there aren't enough suckers about to support makeshift programmes. Even Barnum never overstepped the mark.

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THANKS to Jack Lemmon, "The Wackiest Ship in the Army" (Columbia—CinemaScope) has just been keeping its head above water. The World War II comedy melodrama contains a few laughs, but lacks feminine appeal.

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STEADY business is being done by "Butterfield 8" (MGM—CinemaScope). The all star "X" certificate melodrama has had the additional advantage of following in "Saturday Night And Sunday Morning's" wake.

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"FLAMING STAR" (Twentieth Century-Fox—CinemaScope) got off to a really good start, although the second feature, "Secret Of The Purple Reef" (Twentieth Century-Fox—CinemaScope) earns no medals. Elvis Presley is sitting pretty at the moment and his devotees will pay and put up with almost anything to see him.

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FURTHER confirmation that star values still count can be found in the considerable success of "The Great Impostor" (Rank-Universal), Tony Curtis's latest. The real-life comedy melodrama has just completed its suburban tour and managers' reports are highly favourable.

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"CIRCLE OF DECEPTION" (Twentieth Century-Fox—CinemaScope—British) was a bit disappointing. The espionage-cum-war melodrama held me, but apparently its highlights are too grisly for average audiences and women in particular.

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THE hot-gospeller melodrama, "Elmer Gantry" (United Artists), is not bringing regulars, let alone making converts, to the cinema. There's no denying Burt Lancaster's brilliant performance in the name part, but contemporary religious films are always hard nuts to crack.

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THE Twentieth Century-Fox X certificate CinemaScope programme, "Desire In The Dust" and "Murder Incorporated," is definitely

continued on page 30

RENTERS' NEWS

Cantinflas tours the world to back 'Pepe' premieres

IN ONE of the most extensive promotional tours ever initiated by a major star in connection with the release of a motion picture, Cantinflas, the star of "Pepe," is travelling around the world in 60 days.

Cantinflas, who is cast with Dan Dailey and Shirley Jones in the CinemaScope and Technicolor spectacular, began his global tour in Los Angeles, where "Pepe" is currently playing to capacity business. From there, he went to Chicago, where he was scheduled for a full round of appearances and interviews prior to the opening of "Pepe" on February 17.

For London

Leaving New York today (Thursday), Cantinflas will fly to London, where he will make local appearances and attend the premiere on Monday, February 27. He then goes to Hong Kong on March 1, to be on hand for the "Pepe" opening there on March 7, and to Tokyo for the premiere on March 14, before returning to Stockholm for a March 20 opening.

Arriving in Copenhagen on March 21 for the premiere the following evening, Cantinflas then flies to Munich on March 23 for the March 24 opening. From Munich he will go on to Paris, for the French premiere of "Pepe," and then to other dates in major cities of Europe.

The star is being accompanied on the tour by Jacques Gelman, associate producer of "Pepe."

The George Sidney-Posa International production for Columbia release was directed by George Sidney.

New film

Cantinflas has been signed by George Sidney Productions for the starring role in "Pepe in Paris," an original story and screenplay by Dorothy Kingsley.

Sidney will meet Cantinflas in Paris and they will hold discussions with Brigitte Bardot for the feminine starring lead in the new comedy, which is expected to go before the cameras in Paris next year.

While in the French capital, Sidney and Cantinflas will also meet Maurice Chevalier, with whom Sidney had preliminary discussions last month during the filming of the French version of "Pepe." Chevalier is expected to play an important role in "Pepe in Paris."

In the new Cantinflas film, the famed Mexican comedian will play the role of an itinerant artist who comes in contact with the greats of the European art world. The film story will call for the filming of sequences at the ballet, circus and other colourful French entertainment centres.

Three writers form production company

THREE of America's outstanding theatrical, tv and motion picture writers, Robert Alan Aurthur, Reginald Rose and Gore Vidal, have formed Edgewater Productions to produce four motion pictures for Columbia release during the next two years.

The films will be based on original screenplays written by Edgewater's principals, representing an unusual merger of outstanding creative talent in a film production alliance.

Aurthur, who has been an executive producer for NBC, will act similarly for Edgewater in an exclusive capacity, though each of the partners will produce his own screenplay. All material will be specially written for the screen, and will have no connection with previously produced stage or television plays. The pictures will be made in New York or on location.

The arrangement between Columbia and Edgewater Productions will be implemented early this year.

President Kennedy sees 'Spartacus'

PRESIDENT KENNEDY paid a surprise visit to a showing of "Spartacus" at a theatre three streets from the White House, Washington, last week. On his way out he told a group of reporters "It was fine."

When the President arrived at the theatre, the credits, including the list of the picture's huge cast, were already rolling off the screen. The film was stopped and begun again for President Kennedy's benefit.

Major films are often shown in the White House private theatre, but President Kennedy, who is a keen film fan, likes to see great films in the atmosphere of a crowded theatre. Moreover, the screen in the White House theatre is not wide enough for such Super-Technirama 70 epics.

'Carry on Nurse' storms Essen

SO GREAT was the business at the Universum and Film-Casino in Essen, Germany, for "Carry on Nurse," that it is now running into a second week at both theatres.

Business registered by "Carry on Nurse" is the best in Essen for over 12 months. Seven other theatres in Essen have now booked the film for subsequent showings.

Later in the month, the film will be presented in three Western sectors of Berlin, following "Ben-Hur," so that trailer and posters will be seen by a maximum number of patrons.



Visitor to London this week is Metropolitan Opera star Teresa Stratas who has a leading role in the 20th Century-Fox CinemaScope release, "The Canadians," which opens at the Carlton, Haymarket, today, Thursday

MGM decides on road-shows for 'King of Kings'

SAMUEL BRONSTON'S "King of Kings" will be launched by MGM as an exclusive road-show presentation following the world-wide pattern established for "Ben-Hur."

The production was filmed last year in Spain. Prints in SuperTechnirama 70 will be produced by Technicolor for the international screenings now being arranged in the world capitals. Final length of the film is 2 hrs. 43 min.

The screen play was by Philip Yordan and the all-star cast, headed by Jeffrey Hunter in the role of Jesus, represented virtually every nation, with such international players as Siobhan McKenna, Hurd Hatfield, Ron Randell, Viveca Lindfors, Rita Gam, Carmen Sevilla, Birgid Bazlen, Harry Guardino, Rip Torn, Frank Thring and Robert Ryan.

Manila record

ANGLO'S "Circus Of Horrors," produced by Julian Wintle and Leslie Parkyn and directed by Sidney Hayers is enjoying a big international success.

From Rank Overseas Film Distributors, Ltd., comes news that the film has achieved a new record in Manila for any film released by the company's Philippines branch.

continued on page 31



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UNDER TEN FLAGS
starring
VAN HEFLIN
CHARLES LAUGHTON
MYLENE DEMONGEOT

BY...

A PERLBERG-SEATON production
the rat race
starring
TONY CURTIS
DEBBIE REYNOLDS
TECHNICOLOR®

A PENNEBAKER production
ONE-EYED JACKS
starring
MARLON BRANDO
KARL MALDEN
KATY JURADO
PINA PELLICER
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A SHAVELSON-ROSE production
ON THE DOUBLE
starring
DANNY KAYE
DANA WYNTER · DIANA DORS
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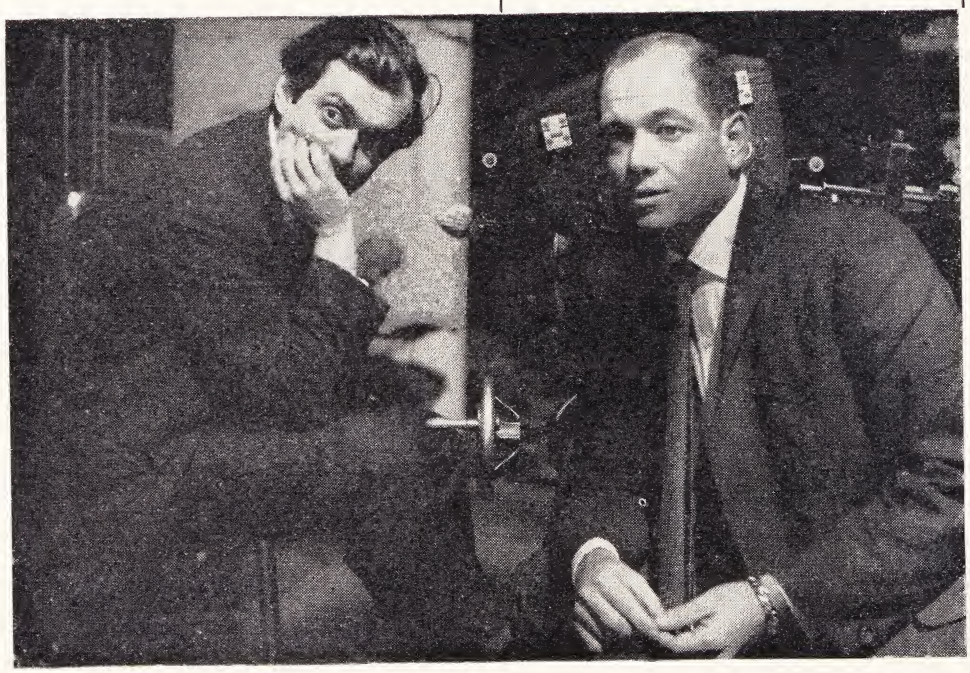
and many more...

Production

by JOHN CHAMP

CLOSED SET . . .

There's a closed set for "Lolita" at Associated British Elstree Studios in an attempt to keep the star, Sue Lyon, under cover. The boys who put the bar up are Stanley Kubrick (left), the director, and James Harris, the producer



THE NEXT TIME you're flaked out in bed, struck by a bug that seems to thrive on your blood group, and you're beginning to think you'd be better off dead, remember . . . WHO cares!

WHO is the World Health Organisation which operates from Geneva, with interests ranging from beri-beri to tsetse flies.

But could anything about this set-up be funny?

Producers Milton Holmes and Walter Shenson think so. They're now making a film at MGM Boreham Wood called "A Matter of WHO."

They make the point that some of the best comedies have a serious story in the background.

Detective work

They say: "Look at Billy Wilder. He made a film about a girl who's going to commit suicide because she's in love with a man who's already married. Hardly a funny situation. But the result was 'The Apartment.'"

So don't run for the hills when I tell you that the "serious" aspect of "A Matter of WHO" is the detective work that goes on to track down a contagious germ.

Terry-Thomas gets a starring role as a quaintly unorthodox, bowler-hatted, but keenly alert germ detective.

With the U.S market in mind, Alex Nicol—very well known on American screens and on Broadway—is his constant, but sometimes reluctant, partner in the hunt.

Glamorous

Glamorous Continental actress Sonja Ziemann plays the bride who's husband triggers off the hunt when he becomes fatally infected with the killer germ. And her name on the bill means a big pull in the German market.

But with the best film in the world, you've still got to get the customers to go in and see it. And no one is more aware of the selling problem than Walter Shenson. For until he produced his first picture, "The Mouse That Roared" (which is well on the way to grossing £1 million), Shenson was a top Columbia publicity man.

That's why, in addition to the international story and cast, extra crowd-pullers have been injected into the production—like the use of the John Barry Seven to take care of the music.

After "Mouse," Shenson stuck the title of independent producer after his name. It looks as though he could be stuck with it for a very long time. And very successfully.

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PRODUCER George Brown and director George Pollock, the team that made such a success of "Rooney," are back in the fold together at MGM Boreham Wood, making the comedy thriller, "4.50 from Paddington." It's the first of the Agatha Christie novels to be filmed.

This is one in which the detective is Miss Marple—played by Margaret Rutherford. Writers David Pursall and Jack Seddon had her in mind when they started working on the script.

In the original story Miss Marple does not appear a great deal. But in the film her role has been enlarged so considerably that there are only a few minutes when she's not on the screen.

But I gather that Agatha Christie, although she has no rights of approval, took one look at the script—and gave it the thumbs up.

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THERE'S no doubt that if you get the name of Peter Sellers above the title these days you've got a head start. Later this year he'll be in the leading role of the ageing General St. Pe in "The Waltz Of The Toreadors," the Jean Anouilh play which had a successful run in London's West End.

Julian Wintle and Leslie Parkyn acquired the film rights, and the script is now being written by Wolf Mankowitz.

When "The Waltz Of The Toreadors" goes into production in June or July it will be directed by John Guillermin and produced for Independent Artists by Peter de Sarigny. World distribution will be by Rank Film Distributors.

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THE WAY they keep the whips cracking down at Beaconsfield I shouldn't think they can have more than a few idle days in the course of a year.

This is partly due, of course, to their policy of turning out sound second features in between the big ones to keep the studios busy.

Latest of these "seconds," which has just been completed, is called "The Unseen." It's a murder story set against a background of psychic research, and stars Jane Hylton, Peter Dyneley, Nanette Newman, Maurice Kaufmann and Colin Gordon.

Lighting cameraman was Ernest Steward and the film was written and directed by Vernon Sewell.

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IT'S ALSO a full-house report this week from Twickenham, where "Crosstrap" occupies one stage, Pearl and Dean Productions a second, and Contractual Television Services the third. And for good measure, the re-recording and dubbing

continued on page 30

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Television

by TONY GRUNER

IN THE TEN months since Ronald Waldman took over as general manager of the BBC's promotion department all the money allocated for series, pilots and overhead expenses has been returned as a result of world-wide sales.

In the same period profits of at least 100 per cent. have been made by tv promotions compared with last year when overhead sales were handled by the BBC's External Services.

In the next 12 months Waldman anticipates that profits and product initiated by his department will be increased by a further 100 per cent.

TV promotions have grown enormously in the last few months. The idea of the BBC entering and fighting for the profits in the world television market came from Sir Gerald Beadle, director of BBC Television.

Sir Gerald, believing that the resources of the Corporation should be exploited to the full, invited Waldman to take over the post of general manager of a new department which would buy, sell, promote and produce programmes to stations throughout the world.

Managers

Waldman, who now has a staff of fifty under him, including four managers to deal with such activities as transcription, business, transport and sales as well as having his own film unit, has scored some distinctive features in world sales in general and in the U.S market in particular.

"The Third Man" which most people felt would not be successful in America, has suddenly turned up trumps and is scoring top ratings on syndication sales. This success has led to a number of network inquiries for the show.

The Winston Churchill series produced by American Broadcasting Company in association with the Corporation will also provide the BBC with a service fee—for its assistance in connection with the filming of the series.

The BBC's Shakespeare series, "An Age of Kings"—a Kinescope recording sponsored by a leading American oil company—has secured terrific ratings in New York and Washington, in addition to being seen on the 50-strong educational network throughout the States.

Now eagerly awaited in America is the "Maigret" series which has already received one network offer for a 7.30 peak time spot and which has been turned down by Waldman.

Not suitable

According to him, the BBC felt that this was not a suitable time for an adult series like "Maigret" to be transmitted and therefore they are putting the series forward for the February and March selling season.

In the last ten months, thousands of BBC programmes have been sold to most countries throughout the world with television stations and the big selling drive has not yet started.

In the Commonwealth countries, hundreds of shows ranging from situation comedies like the Tony Hancock show to the series interview programme, "Face to Face," have been brought at competitive prices by Australia, New Zealand, Nigeria, Hong Kong and Canada.

Waldman has a unique job in the television industry. He is a member of the BBC planning committee and therefore contributes to the overall programme planning of the Corporation and its domestic services.

He purchases programmes either direct or on an exchange basis with other countries. He initiates programmes in co-operation with other departments and the BBC and is involved in a new series on a co-production basis with American and European companies throughout the world.

Contribution

His main problem is still to convince the television industry of the world and its public of the special contribution that the BBC can make to tv entertainment.

Marked as the progress has been, in the U.S in particular, Waldman admits, "We can still do better."

The big factor which has emerged during the last few months is that the BBC is now an active competitor with the major American companies like CBS, NBC, Screen Gems and MCA for the world markets.

This is not only recognised by the BBC but is acknowledged by the individual companies themselves. In September, the Corporation will launch its biggest ever sales offensive into these markets backed by newly appointed sales representatives and executives to increase the pace and tempo of the campaign.

Inquiries

Says Waldman: "When I took over this job, I thought I knew something about television and little of the export business. Now I learn that the export side of our activities has a tempo of its own. We are constantly getting inquiries for our programmes from all parts of the globe and the demand has been so intense that we have had to acquire new equipment, more staff, extra office staff to deal with this rush of orders.

"In the case of our sales operation, I am receiving a weekly report and checking to make sure that we can provide deliveries on time.

"When we get everything sorted out, we will be re-doubling our operations and at the same time bringing back more revenue to the Corporation which in turn will be re-allocated to providing better television services to our own viewers."

Waldman said that the new tv film series, "Zero One," will be ready to go into production in May or June this year, based on the recent *Sunday Times* serial about crime in the air.

Thirteen scripts are now being completed under Donald Wilson, head of the Corporation's script department, and Bob Heller, former CBS executive and late of Granada and Associated Television.

Then there are other series being discussed with each of three U.S networks, ABC, CBS and NBC. In addition to this Waldman is hoping to plan an Anglo-French series and active discussions on this project are now taking place.

Following the success of "Maigret," which was produced electronically by the BBC, Waldman has another series now being negotiated for production later in the year.

He frankly admits that his main interest is in the promotion of the electronically produced series which is far better suited for the tv medium than filmed programme and which has already proved its profitability in world sales.

Research

Thanks to the extensive research facilities of the BBC the progress made in electronic production and its ability to provide a kinescope with the same clarity and definition of a filmed tv programme, the BBC are ahead of all other countries in the sales of recorded shows.

What of the future? Says Waldman: "The BBC is making rapid progress in its sales drive throughout the world. In line with the increased quality of our programmes shown to domestic viewers our task is to exploit this wealth of entertainment material being presented by the Corporation. In 1961 we hope to take giant steps forward in this direction."

Colortran gets its own sales set-up

A SEPARATE marketing organisation has been set up to handle the Colortran lighting system, which was introduced to the British market by Mole-Richardson about a year ago.

The equipment has been handled within Mole-Richardson by sales manager Reg Moore. By arrangement with A. H. Page, managing director, Mr. Moore has started his own business to handle the equipment.

Mr. Moore was for nine years sales manager to W. Vinten Ltd. He was then for a time with Creighton & Partners Ltd., where he played a prominent part in the development of the Gromax camera dolly, now manufactured by Mole-Richardson. He has for the past three years been sales manager to the latter firm.

He is, for the time being, operating from his private address, 16 Riverside Close, Staines, Middlesex (phone Staines 54329). He may also be contacted through the West End office of the M-R publicity agent, Technical & Expert Publicity Ltd., Regent 3858.

Advantages

Colortran, an application of the boosted incandescent lamp, is now made entirely in this country by Mole-Richardson. The British-made equipment offers certain advantages over the American design.

The switch which controls the loading on the lamps is now protected in such a way that the lamps cannot be accidentally over-volted. An improved type of plug is being used. The lamp housings are of heavier gauge metal, and the tripod is now available optionally with rubber feet instead of casters.

Possibly the most remarkable feature shown by a year's experience is the long life of the sealed-beam bulbs. Thanks to the pre-heating current, which should be applied for 30 seconds before the full voltage is switched on, many users have not yet had a single bulb failure, while one film unit which has a considerable number of units reports only one bulb failure.

Showmanship

by FRANK HAZELL

A RECENT article in "The Times" reviewed showmanship in the cinema and regretted the present-day lack of any great showmanship spirit. The article quoted such names as deMille, Todd, Korda, Chaplin, and Griffiths, and found that they all had something in common which made them great showmen.

They were from humble origins and had to fight their way to the top. This they did without losing touch with the ordinary public. They were also bold men who covered their errors of judgment by brilliant showmanship.

While dealing mainly with production, the article did pin-point some basic facts which I believe are applicable to all forms of showmanship. That great showmen are born and cannot be made was the first one, which, we know from our own experience, is very true.

The article went on to point out that the good showman never loses touch with the public, whose reactions to a film must be pre-gauged. Another point, which also affects us, concerns the critic who evaluates a film as a work of art —the great showman never aimed at a work of art, only at entertainment.

Showmanship today also moves in the world of public relations where an attitude is built up which influences the public to buy, rather than a direct salesmanship job.

With films, however, long-term selling is a costly business. Therefore, we must think of showmanship in the old manner and give the showman his head—let him make errors, but also give him the chance to bring off a big scoop.

THE COMPANY OF SHOWMEN

BBC backed this band contest

A COMPREHENSIVE and apt campaign was mounted for "Beat Girl" by **R. D. Bowden,** ABC, Westover, Bournemouth. Window displays featured clothing and music that appeal to the younger generation, and the foyer display gave details of the band contest being held on opening night in conjunction with the BBC. Various firms co-operated by sponsoring prizes for the winning bands.

A public address system was arranged for front of the house relay of music which interspersed with film credits.

The band contest proved to be the highlight of the campaign, the BBC gave full support and Brian Pattern, sound and television producer for the West of England, presented the prizes.

Attractive

D. A. Denyer, Victoria, Cambridge, gained extra press coverage for the showing of "The Wind Cannot Read" by inviting members of the Asian Club to the opening night. An attractive foyer display was arranged using star head blow-ups, posters, a model of the Taj Mahal and Indian rugs. This was topped by the RAF crest, loaned by the local recruiting officer.

Special displays were arranged at the Indian restaurants and the Asian Club, and other away-from-the-theatre coverage was gained through travel agents who gave display space linked to far eastern travel.

R. L. Cook, Savoy, Swindon, sent an attractive young woman in cap and gown on a tour of the town to distribute leaflets for "The French Mistress."

Theatre displays on blackboards and shop displays, in lighter vein, featured school clothes, books and records.

B. I. Craig, Odeon, Cardiff, had a comprehensive campaign for "There Was a Crooked Man" in which most of the regular channels of information were included.

A full composite page was well and attractively laid out, and in many of the co-operating traders' windows displays were also mounted—in all 25 shops carried film display material.

A street stunt, with a man in convict costume, seems to have caused a stir and the novelty leaflets were distributed by the stunt man and also at the theatre.

The Wisdom film contest appears to have attracted a fair number of entries, and in the same report are details of an exhibition mounted by the Cardiff Camera Club which filled all the theatre foyers and proved a great attraction, both in bringing people to the theatre and those that attended the film performance.

I am afraid the next report is late, but I have only just received the full details and, as it concerns an opening of a cinema, I feel it should still be included.

R. C. Girdler, Odeon, Hemel Hempstead, saw his new venture get off to a fine start with a gala opening in the old tradition.

Atmosphere

Along the approaches to the theatre, special Dayglo signs were erected on lamp posts, and the car park had special displays which linked the whole atmosphere to the gala dressings on the theatre front.

Two stars made personal appearances—Leslie Phillips, driving the 1928 Austin that was used in the opening film "Doctor in Love," and Virginia Maskell.

The cars were escorted by a group of local Vespa Club riders carrying pillion passengers in nurses uniform. Each scooter displayed film and theatre credits.

At the theatre a guard of honour was mounted by 30 nurses from the local hospital, and the opening ceremony was performed by the Mayor of Hemel Hempstead. The supporting programme was well chosen and could not have been more appropriate—a "Look at Life" edition on Hemel Hempstead.

Newspaper coverage was in the same grand manner as the arrangements made by Mr. Girdler, and whilst late, it's good to report a campaign that has the good old ingredients of "Opening Night," plus many new ideas.

The successful "Look at Life" series has provided the alive showman with many ideas that tie closely with his own town.

Interest

In other cases the support of bodies linked to the film's subject has brought additional interest to the cinema, and recently the officials of the internationally known Talvilyn Railway Preservation Society opened an exhibition at the Odeon, Halifax, in connection with "All their own work." **G. H. Shepheard** arranged for items taken from this unique small scale railway in mid-Wales to be mounted at this theatre.

The society brought a working model of the railway, sections of the actual track, station name boards, waiting room posters, time tables and leaflets of the railway's history.

Ten years ago a group of enthusiasts, including a strong contingent from Halifax, worked to transform the dying railway into a thriving concern, and with the members from Halifax present, the stationmaster opened the exhibition.

The event made headline news in the press, and the exhibition itself proved a top attraction.

P. C. Pulman, A.M., ABC Westover, Bournemouth, arranged a personal appearance by Norman Rossington for the screening of "Saturday Night and Sunday Morning." A number of local events were organised for the visiting star, and six leading stores gave details of his visit and full credits to the film.

SELL!

The British Lion way . . .

HATS OFF . . .

. . . to the following showmen for their seat-selling campaigns on B.L. films:

G. H. SHEPEARD, Odeon, Halifax
G. M. CHANTREY, Odeon, Glasgow
A. A. ALLEN, Regal, Sidcup
A. M. CARPENTER, Odeon, Sutton Coldfield
M. ROBINSON, Regal, Wakefield
J. D. CLARK, Majestic, Leeds
C. DOCHERTY, Queen's Hall, Newcastle
H. R. WILSON, Wallaw, Blyth
D. J. DE MEZA, Pavilion, Ashton
J. HAMILTON, Cinema House, Hale
A. BOOT, Regal, Southport
D. CAVE, Super, Oxford
D. F. DEAN, Gaumont, Smethwick
E. FOSTER, Ilkeston Rd. Picture House, Notts.
A. E. WILLIAMS, Odeon, Ealing
A. F. G. JEFFERIES, Odeon, Whitton
A. F. STOKES, Gaumont, Leyton
E. L. GROVES, Odeon, Edgware Road
P. G. BROWNE, Odeon, Harlesden
A. F. DAVISS, Ambassador, Hayes
D. E. JONES, Odeon, Port Talbot
H. W. WATSON, Odeon, Peterborough
A. W. SEDDON, Ritz, Barnsley

The Showman also commends . . .

Figures in parentheses indicate number of credits

ALNER, R. M., A/M., Whiteladies, Bristol: The Crowded Sky, Public relations, Watch Your Stern, Children's club, Laughter in Paradise, No Kidding, The Dark at the Top of the Stairs (7). **Allen, A. A.,** Regal, Sidcup: Carthage in Flames, The Wind Cannot Read, House of Wax (3). **Allen, H. J.,** A/M., ABC, Golders Green: Watch Your Stern, Beat Girl (2). **Alexander, A. D.,** A/M., ABC, Dundee: Public relations. **Adams, R.,** A/M., Oak, Selly Oak, Birmingham: Inherit the Wind, From the Terrace, Let's Make Love, Strangers When We Meet, Solomon and Sheba (5). **Anthony, E. H.,** Dominion, Harrow: The Plunderers, Public relations, Stage show, The Two Faces of Dr. Jekyll, Beat Girl, Sword of Sherwood Forest (6). **Adams, D. G.,** Regal, Kirkcaldy: Circus of Horrors, Dentist in the Chair, Sign of the Gladiator, Peeping Tom, Public relations (5). **Archer, D. J.,** Empire, Coventry: His and Hers, Public relations, No Kidding, Sword of Sherwood Forest (4).

BAILEY, J. M., A/M., Palace, Lancaster: It Started in Naples, The Dark at the Top of the Stairs (2). **Brambles, D. T.,** A/M., Ritz, Wigan: Hannibal, A French Mistress (2). **Bowley, J. R.,** A/M., ABC, Dunstable: Public relations, The Lost World (2). **Barton, F.,** Elephant and Castle, Southwark: Public relations, Newsreel publicity, Theatre publicity, Beat Girl, The Plunderers, Sword of Sherwood Forest (6). **Bailey, E. F.,** Ritz, Stockport: Ocean's 11, The Dark at the Top of the Stairs, Hannibal, A French Mistress, Sands of the Desert, Press publicity (6). **Broadhurst, A.,** Luxor, Eastbourne: Ice Palace, Sword of Sherwood Forest (2). **Butler, T.,** Regent, Crosby: Public relations, Ice Palace, Dentist in the Chair, A French Mistress, Hannibal (5). **Brown, L. J.,** Ritz, Felixstowe: Ice Palace, The Trials of Oscar Wilde, Stage show, Public relations, Press publicity, Sign of the Gladiator (6). **Boot, A.,** Regal, Southport: Theatre publicity, Too Hot to Handle, The Miracle (3). **Brandon, G. W.,** Picture House, Birmingham: Public relations, Children's club, The Lost World, City Beneath the Sea (4). **Bolton, H. T.,** Palace, Eltham: The Two Faces of Dr. Jekyll, Watch Your Stern, The Dark at the Top of the Stairs (3). **Brooks, W. G.,** Ritz, Market Harborough: Public relations, Press publicity, Children's club, Newsreel publicity, Ocean's 11, There Was a Crooked Man, The Angry Red Planet (7).

CATTELL, A. G., Regal, Torquay: Too Hot to Handle, The Mobster, No Kidding, The Miracle, Theatre publicity, Beat Girl, The Crowded Sky (7). **Clark, G.,** Rex, Consett: Hannibal, Public relations, Children's club, There Was a Crooked Man, Carry on Nurse, Cockleshell Heroes, The Cowboy (7). **Crabb, R. J.,** Ritz, Nuneaton: Hannibal, Children's club, Public relations, Press publicity (4). **Carter, W. S.,** A/M., Picture House, Doncaster: Hannibal, The Mobster, The Plunderers (3). **Cook, R. L.,** Savoy, Swindon: Public relations. **Callander, D.,** Vandyck, Bristol: A French Mistress, The Mobster, The Chaplin Revue, Never Take Sweets From a Stranger, Hannibal, The Nun's Story, Ocean's 11 (7). **Court, J. A. R.,** Commodore, Liverpool: Theatre publicity, The Circus of Horrors, Watch Your Stern, Hannibal, Dentist in the Chair, A French Mistress, Public relations (7). **Chapman, T. F.,** Metropole, Nottingham: Press publicity, The Crowded Sky, Public relations, Newsreel publicity, Children's club (5). **Campbell, J. G.,** Regal, Coatbridge: Public relations, Follow That Horse!, Circus of Horrors, Children's club (4). **Coppock, B. L.,** Odeon, Rhyl: The Bulldog Breed, Man in the Moon (2). **Crate, L. H.,** ABC, Dunstable: Public relations, Watch Your Stern, Follow That Horse! (3). **Charlesworth, R.,** Ritz, Birmingham. Public relations, Watch Your Stern, Children's club (3). **Cully, N.,** Coliseum, Whitley Bay: Public relations, The Nun's Story, Circus of Horrors (3).

DENYER, D. A., Victoria, Cambridge: Public relations, Pollyanna, Children's club, Theatre publicity (4) **Denning, B. F.,** A/M., Plaza, Plymouth: Light up the Sky, Sands of the Desert (2). **Demaecker, W. D.,** Mayfair, Battlefield: A French Mistress, Sign of the Gladiator, Inherit the Wind, Circus of Horrors, Follow That Horse!, The Purple Plain, Li'l Abner (7). **Dixon, J. A.,** Regal, Chesterfield: Public relations, Children's club (2).

EDWARDS, T., Victory, Liverpool: Summer of the Seventeenth Doll, A Woman Like Satan, Hercules Unchained, A Visit to a Small Planet, Kings Go Forth, Sergeant Rutledge, A Terrible Beauty (7). **Elmes, L. J.,** A/M., ABC, Maidenhead: Public relations. **Edmondson, K. D.,** Odeon, Chester: The Apartment. **Eccleston, N. L.,** Palace, Lancaster: The Rise and Fall of Legs Diamond, The Flesh and the Fiends, Public relations, Children's club, Never Take Sweets From a Stranger (5). **Eveleigh, R. A.,** A/M., Luxor, Eastbourne: Goliath, Confessions of a Counterspy, Bluebeards Ten Honeymoons, Sergeant Rutledge, Hercules Unchained (5). **Evans, A.,** Savoy, South Shields: The Nun's Story, A French Mistress (2). **Edmundson, J.,** Ritz, Bradford: No Kidding, Sword of Sherwood Forest (2).

FAULDS, A. R., A/M., Regal, Kilmarnock: Circus of Horrors, Theatre publicity, Follow That Horse! (3). **Frost, A. T.,** Ritz, Oxford: Public relations, Children's club, Theatre publicity, The Miracle, The Sword of Sherwood Forest, The Millionairess (6). **Ferrari, J.,** A/M., Regal, Stirling: Circus of Horrors, Li'l Abner, Follow That Horse!, Peeping Tom (4). **Freeman, H. A.,** Prince of Wales, Harrow Road: Carthage in Flames, Wasp Woman, The Three Worlds of Gulliver, Cinderfella (4).

GRAY, A., Ritz, Chatham: Public relations, Children's club, House of Wax, All the Young Men, The Nudist Story (5). **Gillan, A.,** A/M., Rex, Motherwell: The Nun's Story, Battle Inferno (2). **Goody, J. M.,** Regal, Bicester: A French Mistress, Public relations, Dentist in the Chair, Strangers When We Weet (4). **Gallacher, J. A.,** Regal, Kilmarnock: Psycho, Ice Palace, Goliath, A French Mistress (4). **Gardner, H.,** A/M., Super, Oxford: Portrait in Black. **Griffiths, T. J.,** Forum, Wythenshawe: Public relations, Dentist in the Chair, Sands of the Desert, Never Take Sweets From a Stranger, Ice Palace, A French Mistress, Follow That Horse, Hannibal (8). **Gillett, G. E.,** A/M., Trocadero, Leicester: The Crowded Sky, The Mobster, The Nun's Story, Never Take Sweets From a Stranger, The Miracle, The Dark at the Top of the Stairs (6).

HOLMAN, L. F., ABC, Streatham: Public relations, Watch Your Stern, Children's club, The Two Faces of Dr. Jekyll, The Dark at the Top of the Stairs, Beat Girl (6). **Hodgson, C. A.,** Royalty, Hull: Public relations, Children's club, Sands of the Desert, Hercules Unchained, The Dam Busters (5). **Hyland, F. J.,** ABC, Londonderry: Public relations, Children's club, Watch Your Stern, Ice Palace (4). **Holloway, A. H.,** Central, Reading: Watch Your Stern, Press publicity (2). **Hadfield, C.,** Regal, Canterbury: Watch Your Stern. **Hargreaves, K.,** A/M., Regal, Southport: No Kidding, The Criminal (2). **Hobart, S. J.,** Odeon, East Dulwich: Suddenly Last Summer. **Hart, J. M.,** Coliseum, Glasgow: The Nun's Story, Ocean's 11, Peeping Tom, The Dark at the Top of the Stairs, Never Take Sweets From a Stranger, Hannibal (6). **Hare, J. W.,** Regal, Gt. Yarmouth: Portrait in Black, The Sleeping Beauty, The Savage Innocents, Make Mine Mink, Public relations, Love is a Many Splendoured Thing (6). **Holmes, F. L.,** Ritz, Sunderland: The Dark at the Top of the Stairs, Public relations, The Mobster (3). **Hawkings, T. W.,** Palace, Arbroath: Public relations, Theatre publicity, Children's club, A French Mistress (4). **Hornblow, B. V.,** Trocadero, Leicester: Public relations, Children's club (2). **Horrex, C. B.,** Majestic, King's Lynn: Public relations, The Apartment, A French Mistress, Suddenly Last Summer, Ice Palace, Newsreel publicity (6). **Handford, E. G.,** Rex, Bedminster: No Kidding. **Hallam, A. E.,** A/M., Metropole, Nottingham: Public relations, Theatre publicity, No Kidding, The Mobster, The Nun's Story, Children's club (6). **Hartle, N. J.,** Capitol, Bolton: Newsreel publicity, Public relations, Theatre publicity, The Dark at the Top of the Stairs, Never Take Sweets from a Stranger, Ocean's 11, Watch Your Stern (7).

JONES, C., A/M., Ritz, Bradford: The Two Faces of Dr. Jekyll. **Jennison, T. M.,** A/M., Odeon, Gateshead: Portrait in Black. **Johns, C. F.,** Rivoli, Southend: The Mobster, Sword of Sherwood Forest, Beat Girl, The Plunderers, The Flesh and the Fiends (5).

KEY, W. J., Olympia, Cardiff: The Two Faces of Dr. Jekyll. Children's club, Public relations, Newsreel publicity (4). **Kanter, C.,** Odeon, Epsom: The Millionairess.

LENNOX, G., Regal, Falkirk: Public relations, Never Take Sweets from a Stranger, Children's club (3). **Longley, J. N.,** Empress, Sutton Coldfield: Watch Your Stern, Public relations (2). **Lawrie, W.,** Regal, Greenock: Ocean's 11, Circus of Horrors, A French Mistress, Ice Palace, Dentist in the Chair (5). **Lane, R. W.,** Odeon, Folkestone: There Was a Crooked Man. **Laing, J. L.,** Regal, Aberdeen: Public relations, Newsreel publicity, Children's club (3). **Laing, P. M.,** Rex, Motherwell: Public relations, Sign of the Gladiator, Theatre publicity (3). **Levenson, A. G.,** Gaumont, Holloway: Foxhole in Cairo.

MONEYPENNY, L. A. L., Odeon, Jersey: Suddenly Last Summer. **Murray, S.,** Odeon, Accrington: Women in Green, Let's Make Love, There Was a Crooked Man (3). **Meichan, J.,** A/M., Victoria, Cambridge: The Wind Cannot Read, The Green Mare's Nest, The Entertainer, Foxhole in Cairo (4). **Marsh, R. E.,** A/M., Playhouse, Colchester: No Kidding, A French Mistress, Hannibal, Public relations. **Mawditt, D. S.,** ABC, North Shore, Blackpool: Ocean's 11, The Kid from Brooklyn, The Three Musketeers, North to Alaska, Watch Your Stern (5). **Middleton, F.,** A/M., Central, Reading: Never Take Sweets from a Stranger, The Dark at the Top of the Stairs (2). **MacLeod, D. J.,** Olympia, Bridgeton: Dentist in the Chair, Follow That Horse!, Public relations, Ice Palace, A French Mistress, Goliath (6). **Matthews, N.,** Ritz, Leyton: The Crowded Sky, The Miracle, Public relations, The Dark at the Top of the Stairs, The Two Faces of Dr. Jekyll (5). **Morris, W.,** A/M., Savoy, Liverpool: The Crowded Sky, Sword of Sherwood Forest, Ocean's 11 (3). **Moran, T.,** Commodore, Liverpool: Let's Get Married, Hell is a City, Hercules Unchained, School for Scoundrels, Children's club, Sands of the Desert (6). **Manhire, C. G.,** Roxy, Blackheath: Public relations, Watch Your Stern, The Dark at the Top of the Stairs, The Two Faces of Dr. Jekyll, The Plunderers, No Kidding (6). **Morrison, I. G.,** A/M., Odeon, Lanarkshire: The Millionairess. **Moran, T.,** A/M., Regal, Leeds: Sergeant Rutledge, Public relations, Happy Anniversary, Let's Get Married (4).

NETHERCOTE, B. W. E., A/M., Olympia, Cardiff: The Mobster, City of the Dead, The Crowded Sky, House in Marsh Road, Sword of Sherwood Forest, No Kidding (6). **Norrie, M. N.,** Odeon, Andover: Piccadilly Third Stop.

PRESCOTT, W., Savoy, Liverpool: The Apartment, Solomon and Sheba, The Dark at the Top of the Stairs, The Miracle (4). **Parker, R. W.,** ABC, Exeter: The Two Faces of Dr. Jekyll, Public relations, Never Take Sweets From a Stranger, Watch Your Stern (4). **Parkin, C. D.,** Haymarket, Newcastle-upon-Tyne: The Two Faces of Dr. Jekyll, Public relations (2) **Pigg, L. H.,** A/M., Haymarket, Newcastle-upon-Tyne: Never Take Sweets From a Stranger, Come Dance With Me, No Kidding (3). **Prescott, Mrs.,** Capitol, Liverpool: Public relations, Blitz on Britain, Suspect (3). **Porter, K.,** Lyric, Wellingborough: Public relations, Hannibal, Minors Matinee (3). **Prescott, W.,** Savoy, Liverpool: Psycho. **Paxton, A. C.,** A/M., Regal, Aberdeen: The Flesh and the Fiends, Rififi and the Women, The Crowded Sky, The Dark at the Top of the Stairs, The Mobster, City of the Dead (6).

RONAN, M. J., Elite, Middlesbrough: Ocean's 11, A French Mistress (2). **Ramsay, D.,** Majestic, Newcastle-on-Tyne: Dentist in the Chair, Doctor in Love, Children's club, Toby Tyler (4). **Russell, A. R.,** Astoria, Liverpool: Public relations. **Roberts, W.,** ABC, Liverpool: Sergeant Rutledge, Come Dance with Me, Easter Parade, Ice Palace, Sword of Sherwood Forest (5). **Ratcliffe, P.,** Regal, Wembley: The Crowded Sky, Beat Girl, Too Hot to Handle, Public relations, The Mobster, City of the Dead (6). **Richardson, J. A.,** A/M., Empire, Coventry: The Dark at the Top of the Stairs, The Mobster, City of the Dead (3).

SHORT, A., Mayfair, Tooting: The Dark at the Top of the Stairs, Hannibal, The Two Faces of Dr. Jekyll (3). **Storer, J. H.,** A/M., Super, Oxford: There Was a Crooked Man, Inherit the Wind, It Started in Naples, Shadows, Circus of Horrors, Pollyanna (6). **Seddon, A. W.,** Ritz, Leeds: Never Take Sweets From a Stranger, Come Dance with Me, Hannibal, Light Up the Sky, Ice Palace, The Nun's Story (6). **Simpson, F.,** Picture House, Leeds: Public relations. **Sorger, B.,** Majestic, Gravesend: The Bulldog Breed, Watch Your Stern (2). **Stevenson, P. C.,** Rialto, Manchester: Hannibal, All the Young Men, Dentist in the Chair, Never Take Sweets From a Stranger, Come Dance with Me, Let No Man Write My Epitaph (6). **Scott, J. H.,** Walpole, Ealing: The Entertainer. **Simpson, D.,** A/M., Savoy, South Shields: The Dark at the Top of the Stairs, Hannibal, Ocean's 11, The Flesh and the Fiends (4). **Smith, C.,** Ritz, Luton: The Dark at the Top of the Stairs, All the Young Men, The Two Faces of Dr. Jekyll, Piccadilly Third Stop, Sword of Sherwood Forest, North to Alaska (6). **Scott-Buccleuch, N.,** Lonsdale, Carlisle: Freckles, A Dog of Flanders, Public relations (2). **Stevens, B.,** A/M., Lyric, Wellingborough: Watch Your Stern, Children's matinee, Doctor in Love (3). **Sorger, B.,** Majestic, Gravesend: Never Take Sweets From a Stranger, Come Dance With Me, The Mobster, City of the Dead (4). **Sobey, L.,** Regal, Rochdale: A French Mistress, Public relations, Light Up the Sky, Come Dance with Me, Never Take Sweets From a Stranger, Ice Palace (6).

THOMPSON, B., A/M., Tower, West Bromwich: The Two Faces of Dr. Jekyll, The Dark at the Top of the Stairs, Watch Your Stern (3). **Taylor, R. C.,** ABC, Leeds: The Mobster, City of the Dead, Public relations, Watch Your Stern (4). **Trumper, E. G.,** ABC, Maidenhead: Solomon and Sheba, The Dark at the Top of the Stairs, The Millionairess, Pollyanna (4). **Tucker, J.,** Odeon, Weymouth: The Chaplin Revue. **Tooke, B. S.,** Regent, Gt. Yarmouth: Dentist in the Chair. **Turner, J. W.,** Savoy, Manchester: Watch Your Stern, Hannibal, Follow That

KINE.-MGM £600 SHOWMANSHIP CONTEST

Manager and projectionist walk from Dundee to Blairgowrie

FROM Dundee to Blairgowrie, Perthshire, is a good 5½ hours' walk, especially when you're dressed as a lifeboatman in a sou'wester and mae west—the way **John Winks,** manager of the Regal, Blairgowrie, did it.

His stamina was equalled by his chief projectionist, **John Laing,** who accompanied him dressed in an Eldorado "Snowie" bear costume.

The walk served a dual purpose with both men carrying collection boxes for the National Lifeboat Fund and publicity material for their film "Don't Go Near the Water" attached to their life-jackets.

Shoppers in Dundee and farmers, motorists and children en route cheered the walkers. Local and National newspapers gave excellent news coverage to the feat.

A month before, playing "Village of the Damned" at the Ritz, Wigan, assistant manager **D. T. Brambles** had posters and slips reading "Beware the Stare" pasted to shop windows, walls and hoardings.

This became a catchphrase in the town with nobody sure where or how it originated — except the theatre management—until the week before playdate when another notice telling people about the film was posted.

The stunt kept the public guessing just long enough to hold its interest and paid dividends at the box-office.

D. M. Campbell, manager of the Regal, Stirling, carried out his campaign for "Huckleberry Finn" without cost to the theatre. Basis of the campaign was a model of the theatre in hardboard and old art cards made by his staff.

Lighting

An interior lighting system was devised and small scale posters and display material advertising the film were placed on the model.

"Ring a friend, Bring a friend" was the slogan used by manager **Kenneth Edmondson** in his campaign for "Bells are Ringing" at the Odeon, Chester. Coloured telephones were set up in the foyer and patrons were invited to call time and weather forecast services.

An adventure course for boys was organised by **G. Lennox** of the Regal, Falkirk, in his campaign for "The Adventures of Huckleberry Finn." The course, run over six weeks, took the shape of visits to local historic points and identifying inscriptions on various monuments.

For girls, Mr. Lennox had a competition to make as many words as possible out of the film's title—the winner turned in 5,341 words, which led to good press coverage in *The Sunday Post*. Other press space included a double page composite in the *Falkirk Mail*.

At the Rex, Motherwell, manager **Peter Laing** got the public talking by inviting British Empire cruiserweight champion Chic Calderwood along to see Archie Moore's performance in "The Adventures of Huckleberry Finn." He turned up on Boxing Day and presented prizes to winners of a "lucky seat" competition.

A street stunt was also organised with a local Boy Scout walking around town dressed as Huckleberry Finn and carrying the film title on his costume.

A competition based on the popularity of seven stars from "The Three Musketeers" plus "Tom and Jerry" from the supporting cartoon, was the basis of **Gerry McGuinness's** campaign for this programme at the Carlton, Dublin.

A local furnishing store co-operated by providing a new remote-control television set as the first prize, and the Editor of *The Evening Mail* joined in by presenting the prizes. The outstanding total of 170 inches of free newspaper space was obtained by the campaign.

Passers-by were also attracted into the theatre by a specially lit foyer display erected in two sections—one in the shape of a room, and the other on a raised platform.

For "The Bells are Ringing" **L. R. Clarke,** of the Majestic, Staines, managed to get at television audiences by having leaflets, showing a view of the theatre, included in copies of the *TV Times* and *Radio Times* by local newsagents. On the outline of a tv screen were the words: "Let's go to the pictures."

DECEMBER AWARDS

1st Prize (Engraved Silver Lion and £10): G. McGuinness, Carlton Cinema, Dublin. "The Three Musketeers."

2nd Prize (Engraved Bronze Lion): G. Lennox, Regal, Falkirk. "The Adventures of Huckleberry Finn."

More Credits

"**The Time Machine.**"—M. B. Francis, Gaumont, Southall; E. R. Vernall, Grange, Dagenham; D. G. Sparrow, Ritz, Southend on Sea; J. N. Longley, Empress, Sutton Coldfield; H. N. Minnican, Gaumont, Sunderland; T. E. Ralph, Gaumont, Richmond; A. A. Wells, Odeon, Peckham; H. Selwyn, Gaumont, Stratford; L. H. Martin, Gaumont, Romford; W. E. Brooker, Odeon, Whalebone Lane; H. N. Minnican, Gaumont, Sunderland.

"**The Gazebo.**" — A. G. Glover, Astra, München Gladbach; W. Roberts, ABC, Wallasey.

"**The Day They Robbed The Bank of England.**"—L. J. Brown, Ritz, Felixstowe; G. Clark, Majestic, Benwell.

"**All The Fine Young Cannibals.**"—L. J. Brown, Ritz, Felixstowe; G. W. Brandon, Picture House, Birmingham

"**The Last Voyage.**"—J. M. Gooddy, Regal, Bicester; The Manager, Regal, Blairgowrie; D. MacPherson, Toledo, Muirend.

"**Please Don't Eat The Daisies.**"—L. J. Brown, Ritz, Felixstowe.

"**Gigi.**"—R. W. Hodder, Ritz, Balham.

"**Bells Are Ringing.**"—W. D. Demaecker, Mayfair, Battlefield; R. Yates, Playhouse, Miles Platting; G. F. Bigwood, Odeon, Weston-super-Mare; J. B. Fenner, Odeon, Bradford; R. B. Roberts, Odeon, Watford; D. W. J. Willmott, Odeon, Walton; G. E. Sewell, Odeon, Romford; B. Tompkins, Odeon, Mile End Road; R. T. Evans, Gaumont, Shepherds Bush; E. L. Graves, Odeon, Edgware Road; E. E. Herbert, Gaumont, Chadwell Heath; G. Sweeney, Odeon, Deptford; A. F. Stokes, Gaumont, Leyton; E. C. Carter, Odeon, Ilford; D. Hutchings, Odeon, Plymouth; P. H. Lang, Odeon, Cosham; J. Walker, Odeon, Hove; D. J. Barstow, Gaumont, Portsmouth; P. Palmer, Odeon, Haverstock Hill.

"**Home From The Hill.**"—C. J. Smith, Castle, Merthyr Tydfil; G. Clark, Rex, Consett; W. D. Demaecker, Mayfair, Battlefield; L. J. Brown, Ritz, Felixstowe; R. Yates, Playhouse, Miles Platting; L. Key, ABC, Scunthorpe; L. Sobey, Regal, Rochdale; R. C. Taylor, ABC, York; P. M. Laing, Rex, Motherwell; R. Charlesworth, Ritz, Birmingham; J. A. Dixon, Regal, Chesterfield; J. M. Gooddy, Regal, Bicester; R. J. Crabb, Ritz, Nuneaton; H. R. Wilson, Wallaw, Blyth; E. F. Bailey, Ritz, Stockport; F. A. Wright, Regent, Gt. Yarmouth; Y. A. R. Court, Commodore, Liverpool; A. S. Dale, Rex, Riddrie; G. S. Ramsden, Regal, Paisley; D. Callander, Vandyck, Bristol; D. S. Mawditt, ABC, Blackpool; W. Lawrie, Regal, Greenock; D. Simpson, Savoy, South Shields; T. W. Hawkings, Palace, Arbroath; D. J. MacLeod, Olympia, Bridgeton.

"**The Giant of Marathon.**"—P. Palmer, Odeon, Haverstock Hill; W. R. Knight, Picture House, Dundee; D. W. Ryder, Plaza, Camden Town; M. A. Stephens, Gaumont, Upminster; H. Evans, Gaumont, Islington; J. J. Calcott, Gaumont, Waltham Green; L. A. Martin, Gaumont, Romford; R. A. Miller, Gaumont, Edgware Road; G. W. Taylor, Odeon, Acton; A. G. Ingledew, Odeon, Finchley; C. T. Ditcham, Odeon, Kingston; J. P. Williams, Gaumont, Wembley; D. J. Watts, Odeon, Salisbury.

"**Village of the Damned.**"—G. Clark, Rex, Consett; F. L. Holmes, Ritz, Sunderland; H. R. Wilson, Wallaw, Blyth; P. M. Laing, Rex, Motherwell; T. F. Chapman, Metropole, Nottingham; N. Tayler, Ritz, Harringay; L. Key, ABC, Scunthorpe; R. W. Hodder, Regal, Old Kent Road; F. Barton, Elephant and Castle, Southwark; L. H. Pigg, Haymarket, Newcastle upon Tyne; L. Lovell, Regal, Edinburgh; E. C. Bigny, ABC, Warrington; W. C. Sims, Rex, Norbury; H. Brown, Savoy, Enfield; A. C. Paxton, Regal, Aberdeen; A. D. Alexander, ABC, Dundee; P. J. Weatherhead, Kings, Bristol.

"**The Adventures of Huckleberry Finn.**"—R. Charlesworth, Ritz, Birmingham; G. Clark, Rex, Consett; W. D. Demaecker, Mayfair, Battlefield; W. Lawrie, Regal, Greenock; J. N. Longley, Empress, Sutton Coldfield; J. R. S. Hall, Savoy, Newcastle under Lyme; R. Yates, Playhouse, Miles Platting; J. M. Gooddy, Regal, Bicester; J. A. Gallacher, Regal, Kilmarnock; F. J. Hyland, ABC, Londonderry; G. S. Ramsden, Regal, Paisley; A. Evans, Savoy, South Shields; J. R. Dowley, ABC, Dunstable.

COMMENDS—continued

Horse!, Never Take Sweets From a Stranger, Ice Palace, Sands of the Desert (6).

VERITY, J. F., Regal, Halifax: Never Take Sweets From a Stranger, Public relations, The Mobster, City of the Dead (4).

VAN-POOSS, D., A/M., ABC, Southampton: Public relations, Sands of the Desert, The Rise and Fall of Legs Diamond, Can-Can, Solomon and Sheba, Oklahoma (6).

WATSON, C. S., Elite, Middlesbrough: Public relations, Watch Your Stern, The Crowded Sky, The Two Faces of Dr. Jekyll (4). **Wilson, H. R.,** Wallaw, Blyth: The Pajama Game, Ice Palace, Hannibal (3). **Wright, F. A.,** Regent, Gt. Yarmouth: Peeping Tom, Sergeant Rutledge, The Nun's Story, Circus of Horrors, Crack in the Mirror, Watch Your Stern (6). **Walker, H. I.,** Playhouse, Colchester: The Man Who Was Nobody, Theatre publicity, The Clue of the Twisted Candle, Public relations, The Mobster, The Nun's Story (6). **Walker, R. H.,** Plaza, Worthing: Too Hot to Handle. **Wilson, B. H.,** Ritz, Lutterworth: The Night We Dropped a Clanger, 1,001 Arabian Nights (2). **Ward, N. J.,** Gaiety, Birmingham: Children's club, Ocean's 11, The Two Faces of Dr. Jekyll, Watch Your Stern (4) **Williams, G.,** Regent, Chatham: The Plunderers, Pay or Die, No Kidding, The Two Faces of Dr. Jekyll, Hot Hours, The Criminal, The Crowded Sky (7). **Williams, A.,** Granada, Liverpool: Light Up the Sky, A French Mistress, Circus of Horrors, Dentist in the Chair, The Rise and Fall of Legs Diamond (5). **Wootton, D. J.,** Ritz, Nuneaton: No Kidding. **Weatherhead, P. J.,** Kings, Bristol: Watch Your Stern, The Two Faces of Dr. Jekyll, The Dark at the Top of the Stairs, Calamity Jane, No Kidding, Public relations (6). **Whittaker, T.,** ABC, Wolverhampton: The Plunderers, Pay or Die, Sword of Sherwood Forest, The Criminal (4). **Wilson, H. R.,** Wallaw, Blyth: The Flesh and the Fiends.

WALKER, R. H., Plaza, Worthing: The Mobster. **Wright, T. A.,** Imperial, Walsall: Gigantis the Fire Monster, Travelling Light, A Town Like Alice, Torpedo Zone, Carry on Nurse, Wasp Woman (6). **Weatherhead, P. J.,** Kings, Bristol: Ice Palace. **Wright, F. A.,** Regent, Gt. Yarmouth: Light Up the Sky. **Wootton, D. J.,** A/M., Ritz, Nuneaton: Public relations, The Nun's Story (2). **Wilson, H. R.,** Wallaw, Blyth; Ocean's 11, A French Mistress (2). **Williams, G.,** Regent, Chatham: Ice Palace, A French Mistress (2).

YATES, R., Playhouse, Manchester: Never Let Go.

FILM PAPERBACK SALES SOAR

Managers making good use of displays for 'Saturday Night'

PAN BOOKS reports that the demand for Alan Sillitoe's fast-selling "Saturday Night and Sunday Morning" continues unabated in all parts of the country. It had printed 700,000 copies by early December and a further big reprint of 125,000 copies is in hand for early March delivery.

Now that the film is on general release following its spectacular success in London and at selected cinemas in the provinces, cinema managers and booksellers are making good use of local tie-in displays in bookshops and foyers with mutual advantage and attractive display material is readily available.

"The Mark" is another Pan success. The 20th Century-Fox release starring Stuart Whitman and Maria Schell has tied-in with the publication of the paperback edition on February 10.

It is already firmly established among the best-selling paperbacks. The film is expected to go on general release sometime in March.

"Midnight Lace," the Universal-International film in which Rex Harrison, Doris Day and Myrna Loy play the star parts, is due for general release on March 6. The Pan original —the novel version of the screen play—was published last November at 2s. 6d.

Derek Bickerton's "Payroll" was issued by Pan in February. Rank has not yet announced a release date for the film which stars Michael Craig and Francoise Prevost, but the West End premiere is expected in March.

There will be ample scope for local exploitation by booksellers and cinema managers when the film goes on general release.

Anglo Amalgamated has a nation-wide tie-up with Pan for its CinemaScope and Eastman Color production, "The Fall of the House of Usher."

Showcards in colour displaying a scene from the front cover of the book are being sent out by Pan to all large book retailers who will use them together with copies of the book and stills for windows displays. Anglo are also sending out showcards to cinemas, so that they can back up the bookshops with foyer displays.



Pan's showcards always aim at selling the film as well as the book

Four Square links with Gala

FOUR SQUARE and Gala have big publicity plans for their tie-up on "During One Night," the first Gala world film production which will shortly have its world premiere in London.

Four Square's book of the film is already on the bookstalls. There's a striking cover for this extremely frank story about a young American airman's desperate search for love.

Four Square's "The Hellfire Club" has maximum sales appeal too, and will tie-in with the Regal International film due for release in March.

Britannia's spine-chiller, "The Hands of Orlac," is expected soon and Four Square has just published its paperback novelisation in readiness.

Another film original is "Double Bunk," John Foley's version of the Bryanston comedy starring Ian Carmichael, Janette Scott, Sid James.

Art Buchwald's "A Gift From The Boys," filmed by Columbia as "Surprise Package," will be out in March with a film cover.

A second reprint of "The Alamo" is being rushed through to meet the big demand now that the film has opened in five provincial cities.

Showcards and other publicity material are still being distributed to support provincial play dates for "Man In The Moon," "Under Ten Flags," "North To Alaska," "Too Hot To Handle," and "Murder Incorporated."

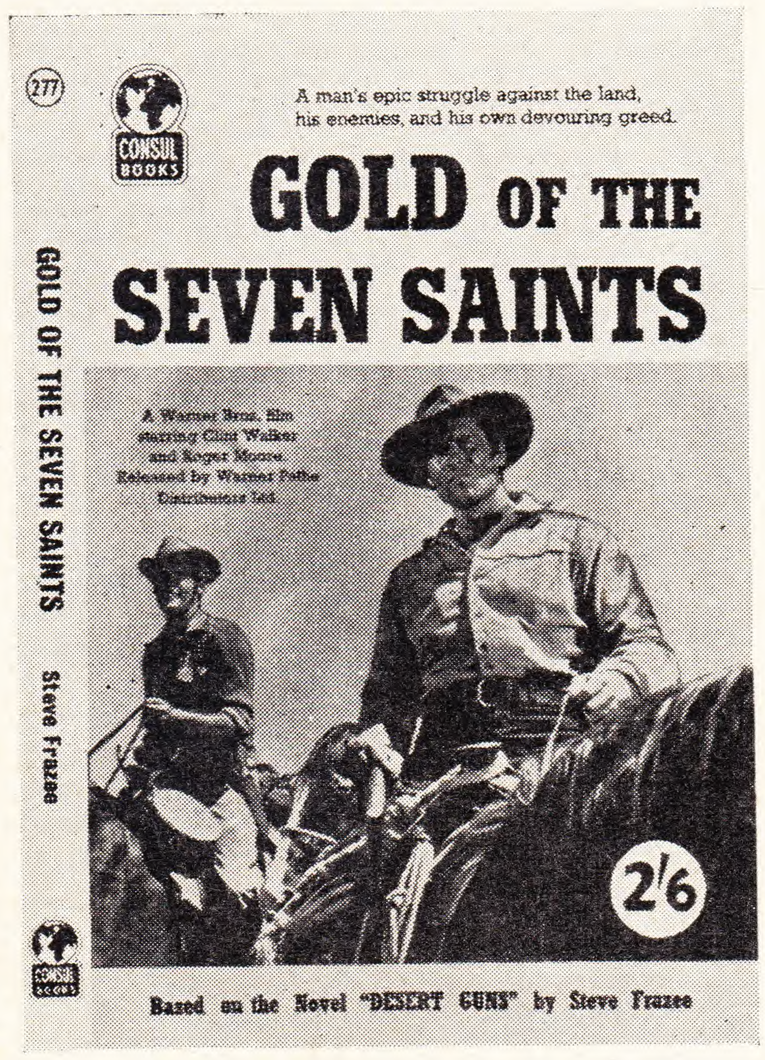
Four Square secured the paperback rights to the Frank Tilsley novel "Mutiny" some time ago. The film will be made by Columbia this year.

Another big Columbia-Four Square tie-in is "Barabbas." An epic-scale film in colour is currently being scripted by Christopher Fry and Nigel Balchin from the prize-winning Par Lagerkvist novel.

"The King Must Die," Mary Renault's novel will be published by Four Square in April, in advance of the film Jack Cardiff will direct for 20th Century-Fox. Fox's big Todd-AO musical for 1961 will be the Rodgers and Hammerstein "State Fair," with Pat Boone and Shirley Booth. Four Square anticipates big sales for its paperback of the Phil Strong book.

Another tie-in between Fox and Four Square is for Jan de Hartog's "The Inspector," to be produced and directed by Mark Robson, creator of "Peyton Place."

Jerry Wald is now winding up "Wild In The Country" for Fox. Elvis Presley stars in the film which is based on "The Lost Country," the J. R. Salamanca novel which was published by Four Square in January.



The cover for WDL's Consul book, "Gold of the Seven Saints," gives credits to the Warner picture

WDL TIE-IN WITH 'LONG AND SHORT'

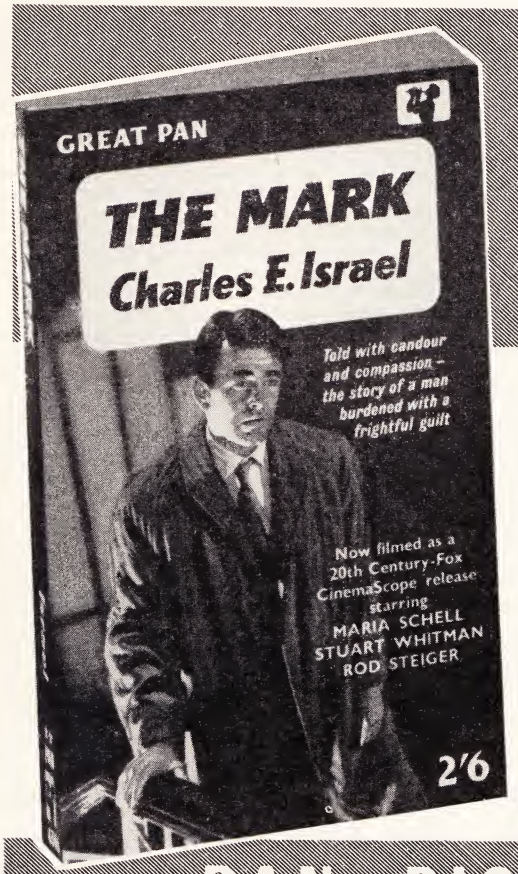
WORLD DISTRIBUTORS (Manchester), Ltd., has a tie-in with "The Long and the Short and the Tall," premiered by Warner-Pathe last week.

It has already published "La Dolce Vita" ("The Sweet Life") the film is still playing to big houses at London's Columbia Theatre.

Latest tie-in is for Warner's "Gold of the Seven Saints." WDL's Consul Book gives credits to the stars—Clint Walker and Roger Moore. The paperback is based on the novel "Desert Guns" by Steve Frazee.



Four Square and Gala plan a big drive for the launching of "During One Night"



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REVIEWS

continued from page 11

a letter to Jack asking for a divorce. The Monterey cabin lets in the rain, Kitty and Larry quarrel and see the seamy side of their relationship. Suddenly, Kitty remembers the note she had left Jack, but when she arrives home Jack and her kids are already there and Jack tactfully says he hasn't read the message. At the fade-out, the three couples celebrate New Year's Eve, and Kitty and Larry exchange glances of mutual understanding.

Production.—The picture, like most good comedies, bases its humour on human frailty and establishes a moral angle by suggesting that in the long run stolen fruit is not always the sweetest. Lucille Ball returns to the screen with a lively flourish as the much-married Kitty, and Bob Hope gets the most out of salient gags by artfully underplaying them as Larry. The two score fluently solo, as well as in double harness. Ruth Hussey and Don De Fore are more than stooges as Mary and Jack, but won't admit it. By encouraging the team spirit they give the play balance. The funniest scenes occur in the motel, but actually there is little to choose between the comedy highlights, all of which hit home. The New Year's Eve party climax puts the seal on first-rate adult light entertainment.

Points of Appeal.—Saucy tale, grand performances by box-office co-stars, novel gags, feminine angle, sparkling verbal cracks and good staging.

Cimarron

MGM. American (U). CinemaScope. Photographed in Metrocolor. Featuring Glenn Ford, Maria Schell and Anne Baxter. Produced by Edmund Grainger. Directed by Anthony Mann. Screenplay by Arnold Schulman. Director of Photography, Robert L. Surtees. Music, Franz Waxman. 135 *minutes. Release March* 20, 1961

LARGE-SCALE CinemaScope and Metrocolor saga, adapted from Edna Ferber's one-time best-seller. A completely re-jigged version of the 30-year-old box-office block-buster, it tells how a restless, incorruptible fellow and his practical, though sorely tried, wife help to put Oklahoma on the map. The key role is played by Maria Schell and she carries it off with charm, resolution and considerable expertise. Glenn Ford is less prominent, but nevertheless makes his presence felt as the forthright idealist hero, and the rest, including many old-timers, also do their stuff. A spectacular land rush sets the ball rolling and it bounces from stark villainy to miscegenetion and political and financial chicanery before finally coming to rest in "lavender and old lace." Outstanding popular hokum.

Story.—Yancey Cravat, a two-gunned adventurer known as Cimarron, and Sabra, his attractive, well brought up bride, join thousands in the hell for leather 1889 Oklahoma land rush. Others are The Kid, a trigger-happy orphan; Tom Wyatt, a family man, his wife, Sarah, and their brood; Dixie Lee, a saloon hostess; Sam Pegler, a crusading editor, and his wife, Mavis; and Yountis, an Indian-hating thug. Dixie, though sweet on Cimarron, tricks Cimarron out of his land, and Pegler is killed. Cimarron then takes over Pegler's paper, *The Oklahoma Wigwam*, and shoots Yountis after he lynches a Redskin. Later, Sabra bears Cimarron's son, Cim, and Cimarron prevents a bank robbery, during which The Kid and his henchman die, but much to Sabra's disgust Cimarron refuses the reward money. Cimarron goes off on another land rush, leaving Sabra to run the paper. Eventually, Sabra learns from Dixie, who has bought a dance hall, that Cimarron is fighting in Cuba. He returns a hero and exposes an oil swindle perpetrated by the now well-breeched Tom Wyatt, but turns down the State Governorship. Sabra, bitterly disappointed, kicks Cimarron out, and subsequently Cim marries an Indian girl. At *The Oklahoma Wigman*'s 25th anniversary celebrations, Sabra is honoured by her family and leading citizens, but sadly misses Cimarron, reported killed in World War I.

Production.—The picture covers a lot of territory and some tracts are inevitably more fertile than others, but its emotional thread remains firm and strengthens its distaff side, as well as story continuity. Maria Schell contributes a cleverly graduated study as Sabra, the willing housewife and keen business woman toughened by her husband's incurable restlessness. Glenn Ford definitely has his moments as the unpredictable, yet morally steadfast, Cimarron, Anne Baxter adds a touch of sex as Dixie, and Arthur O'Connell, Russ Tamblyn, Charles McGraw and David Opatoshu head a formidable supporting team. The land rush gives the melodrama a flying start and tussles with bad men, greedy oil barons, and unscrupulous politicians are vivid milestones in the hero's and heroine's turbulent marital life, heightened by their son's marriage to an Indian girl. The constantly changing backgrounds, finely photographed, fit the varying moods, and the fade-out, although a trifle confected, is good showmanship.

Points of Appeal.—Crowded, eventful plot, popular and talented cast, competent direction, strong feminine angle, gripping highlights, CinemaScope, Metrocolor and U certificate.

The Rat Race

Paramount. American (A). Photographed in Technicolor. Featuring Tony Curtis, Debbie Reynolds and Jack Oakie. Produced by William Perlberg and George Seaton. Directed by Robert Mulligan. Screenplay by Garson Kanin. Director of Photography, Robert Burks. Music by Elmer Bernstein. 105 *minutes. Release April* 3, 1961

SLICK, down-to-earth Technicolor comedy melodrama with tunes. Inspired by Garson Kanin's successful Broadway play, it concerns a brash, yet trusting, young musician and a wide-awake girl who find romance while trying to make good on New York's seamy side. The main action takes place in a room without a view, circumspectly occupied by the couple, but first-class acting, resourceful direction and apposite saloon, night club, rehearsal room and luxury liner by-play innoculate both the central characters and the cash customers against claustrophobia. A clever musical score, certain to delight non-squares, nifty photography and snappy dialogue round off top-notch screen fare. Excellent star and general booking.

Story.—Pete Hammond, a headstrong, yet naive, Milwaukee saxophonist, gate-crashes New York and moves into a "bed-sitter" from which Peggy Brown, a dance hostess heavily in debt to her sadistic boss, Nellie, has just been evicted. Pete makes a gentleman's agreement with Peggy and a financial one with Soda, her sharp-tongued landlady, to share the curtain-divided room. Incidentally, Soda's confidant is Mac, owner of a nearby bar, and each has a big heart. Pete questions Peggy's integrity when a telephone man arrives and demands his price for not cutting off her phone and Nellie rings up, but accepts her explanations. Later, Pete's instruments are stolen by an unscrupulous jazz trio and Peggy, unknown to Pete, borrows more money from Nellie and buys Pete a saxophone. Pete gets a job on a luxury liner and during his absence Nellie attempts to blackmail Peggy into becoming a call girl and rips off her dress, provided by him. Pete unexpectedly returns and prevents Nellie and another thug disfiguring Peggy and, following a rough house, discharges Peggy's debt. Although they still haven't a bean, Pete and Peggy, now genuinely in love, confidently face the future together.

Production.—The picture clearly shows what a rat race life is for those lacking friends or influence, but never descends to Lyceum to prove its point. Its "love conquers all" sentiment, plus crisp comedy, cunningly balances the squalid aspect and effectively counteracts sex without sterilising the melodramatic highlights. Tony Curtis handles the saxophone and flute as convincingly as he does his role as Pete, Debbie Reynolds is refreshingly feminine as the "no nonsense" Peggy, Don Rickles looks the part as dirty dog Nellie, Jack Oakie and Kay Medford form a lively team as Mac and Soda, and popular musicians Gerry Mulligan, Joe Bushkin and Sam Butera do their stuff as the light-fingered trio. The fade-out doesn't solve the young lovers' financial problems, yet nevertheless strikes a warm and hopeful note. As for the staging, the "bed-sitter" furnishes a sturdy pivot, but by no means restricts the play's scope.

Points of Appeal.—Holding story, box-office stars, strong supporting cast, showmanlike treatment, obvious feminine angle, hot music, title and Technicolor.

The Canadians

Twentieth Century-Fox. British (U). CinemaScope. Photographed in De Luxe Colour. Featuring Robert Ryan, John Dehner and Teresa Stratas. Produced by Herman E. Webber. Directed and Written by Burt Kennedy. Director of Photography, Arthur Ibbetson. 85 *minutes. Release March* 20, 1961

UNINHIBITED "oater," wrapped in the Union Jack, and projected on the CinemaScope-cum-De Luxe Colour screen. It concerns three members of the Royal Northwest Mounted Police who, aided by fugitive Indians, prevent a ruthless Montana rancher and his tough henchmen from starting a war between the Redskins and the whites. There is, oddly enough, little suspense or hearty rough stuff, yet the players seldom miss a trick. Life-like characterisation and authentic backgrounds subtly amplify its healthy "Boy's Own Paper" sentiment, culminating in vivid spectacle. The kids will love it and so, for that matter, will Mum and Dad. Good British offering.

Story.—Following the historic defeat of U.S General Custer at Little Big Horn, the triumphant Sioux Indians wisely head for Canada. Inspector William Gannon of the Royal Northwest Mounted Police, accompanied by Master Sergeant McGregor, a dour Scot, and Constable Springer, a rookie, visits Chief Four Horns, a Sioux brave, and informs him that the Queen is happy to have them on her land. The Sioux are, nevertheless, warned that they must preserve the peace, but later Frank Boone, a Montana rancher, and his gun hands, Greer, Ben and Billy, come in search of horses Boone claims were stolen by the Sioux. They burn an Indian camp, kill a baby and kidnap the child's mother, a white squaw, and the fur flies. Gannon, McGregor and Springer immediately give chase, but during a ding-dong struggle with Boone and his thugs the white squaw dies. Finally, the bad men are edged over a cliff to their doom, but by the Sioux, not the Mounties!

Production.—The picture covers a tremendous amount of territory, yet there are only intermittent bursts of action involving the Mounties and Boone and his gunmen. It has, however, some comedy and hints at romance between Gannon and the white squaw and the asides help to sustain interest and vary the diet. Robert Ryan gives a forthright portrayal as Gannon, John Dehner makes a ruthless adversary as Boone. Teresa Stratas, the well-known contralto, sings a couple of songs and acts adequately as the white squaw, Torin Thatcher has his moments as McGregor, and Burt Metcalfe furnishes a few laughs as the ingenuous Springer. The climax is at once salutary and exciting, while the superb Canadian scenery rounds off workmanlike "British" outdoors.

Points of Appeal.—Straightforward tale, robust characterisation, thrilling finale, CinemaScope, De Luxe Colour, quota ticket and U certificate.

The Sins of Rachel Cade

Warner-Pathe. American (A). Photographed in Technicolor. Featuring Angie Dickinson, Peter Finch and Roger Moore. Produced by Henry Blanke. Directed by Gordon Douglas. Screenplay by Edward Anhalt. Director of Photography, J. Peverell Marley. 121 *minutes. Release April* 24, 1961

SEX AND RELIGIOUS Technicolor melodrama, based on Charles Mercer's provocative

DE LANE LEA
SOUND STUDIO
"Best in the Country"
GERrard 3441

best-seller. It's about an attractive American spinster who, while spreading the gospel and healing the sick in the Belgian Congo during the early days of World War II, breaks the Seventh Commandment and severely bruises her conscience. The tale, reasonably well acted, comes in the same blood group as "The Nun's Story" and "The Miracle," but has neither the former's compelling spirituality nor the latter's flamboyant showmanship. It nevertheless contains some touching and spectacular moments and these, plus Peter Finch's popularity, give it box-office edge. Good title and star proposition.

Story.—Rachel Cade, a Kansas-born nursing missionary, goes to the Belgian Congo on the outbreak of the Second World War and takes over a remote hospital. She converts Kulu, Kosongo and Wanga, intelligent natives, to Christianity, but Kalanumu, the high priest, and Muwango, the tribal medicine man, are hostile. Rachel's successful operation on a small boy boosts her morale, but during subsequent celebrations she is emotionally disturbed and allows Henri Derode, the Belgian District Administrator, to kiss her. Later, Paul Wilton, a young Bostonian surgeon serving with the RAF, crashes nearby and, despite a broken leg, works in the hospital. Rachel falls for him and following Paul's recall she finds she is pregnant. Overcome by shame, Rachel wants to leave the village, but Henri persuades her to stay and even proposes marriage. Rachel rejects him, but before Henri goes overseas he informs Paul that Rachel has a son. Paul returns, but Rachel realises that he no longer loves her or she him. Finally, Paul flies off and Rachel and the rest of the community pray for Henri's safety.

Production.—The picture permutates its eternal "flesh and the devil" theme against a bizarre Congo backdrop. Tribal dances, ceremonials and other appropriate embellishments underline the heroine's inner conflict between her sexual impulses and her religious beliefs, which, to put it mildly, goes the full distance. Angie Dickinson gives a sound, rather than deep, performance as Rachel, and Peter Finch, although more English than Belgian, registers as the understanding Henri, but Roger Moore, wearing a phoney RAF uniform, brings only good looks to the role of Paul. John Errol, Woody Strode and Juano Hernandez are easily the best of the rest as Kulu, Muwango and Kalanumu. The heroine's fall is telegraphed early in the proceedings, but her remorse puts emotional punch into the concluding chapters.

Points of Appeal.—Controversial, if slightly protracted, story, stars, title, woman's interest, realistic backgrounds and Technicolor.

Five Golden Hours

Columbia. British (U). Featuring Ernie Kovacs, Cyd Charisse and George Sanders. Produced and Directed by Mario Zampi. Screenplay by Hans Wilhelm. Director of Photography, Christopher Challis. Musical Director, Stanley Black. 89 minutes. Release March 13, 1961

OFF-BEAT comedy, with a lush Italian backdrop. It's about a wily pall-bearer who pulls a stock market confidence trick on rich middle-aged widows, but ultimately meets his match in a beautiful adventuress. The tale has invention, but the most is not made of its mordant humour and ironic twists. A harmless joke, cautiously told by an all-star cast, it nevertheless contains some suspense and should tickle the fair sex. Acceptable British "double bill."

Story.—Aldo Bondi, an engaging Italian professional mourner, does himself proud by consoling wealthy widows, particularly Beatrice, Martha, and Rosalia. He sees Sandra, a lovely young baronessa, at the graveside of her husband and falls for her. but later discovers she is in financial straits. Aldo also learns that the baron had swindled his affluent friends by kidding them he could make money exploiting the time lag between the New York and Rome stock exchanges. Aldo borrows the baron's ruse and plays on the gullibility of Beatrice, Martha and Rosalia. He collects a packet and hands it to Sandra, but she and the cash disappear. Desperate, Aldo decides to dispose of the widows, fails and contemplates suicide. He lands in a mental home and he and Mr. Bing, a suave fellow, become friendly. Martha dies suddenly and leaves Aldo a fortune and by sharing his inheritance with monks Aldo gains his freedom. Following some fast work by Mr. Bing, Sandra, again widowed, gets cracking. She promptly marries Aldo, but before long Aldo's name is removed from over his funeral parlour and Sandra's substituted!

Production.—The picture has a novel idea, but the director, afraid of offending audiences' susceptibilities, fails to extract maximum laughs from the diddling of rich widows, contemplated murder and suicide and the ugly thoughts in Sandra's pretty head. Ernie Kovacs never lets up as Aldo, but his familiar mannerisms and facial expressions begin to pall before the end. Cyd Charisse is little more than a passenger as siren Sandra, but George Sanders, Kay Hammond, Clelia Mantania and Avice Landon make bricks without straw as Mr. Bing, Martha, Rosalia and Beatrice respectively. There are occasional moments of tension and a few neat cracks, but the fun is seldom fast and furious. In short, mainly for "old ducks."

Points of appeal. — Original, though uneven, tale, popular team, obvious feminine angle, smart dialogue and U certificate.

The Lawbreakers

MGM. American (X). Metroscope. Featuring Jack Warden, Vera Miles and Robert Douglas. Produced by Jaime Del Valle. Directed by Joseph M. Newman. Written by Paul Monash and W. R. Burnett. 79 minutes. Release June 5, 1961

ROMANTIC crime melodrama, unfolded against impressive big city backgrounds. It tells how a forthright police officer relentlessly wages war on a vice racket and, finally, busts it. There are a few striptease and bawdy house sequences, but dishonour among thieves rather than sex is the spark that enables it to fire on all eight cylinders. Competently acted and directed, it'll keep the "ninepennies" on the qui vive. Good "second."

Story.—Matthew Gower, a dedicated police captain, is ordered to clamp down on vice syndicates. Allen Bardeman, a seemingly reputable lawyer, is the front for a racket, but Angela Walsh, his ravishing secretary-mistress, secretly works for Ed Rackin, aide to the owner of striptease clip-joints. Bardeman, heavily in debt, schemes with Rackin to grab the syndicate's takings from Sam, a two-faced municipal employee. Rackin double-crosses Bardeman, kills him and Sam, and gets the loot, but Angela secures a tape recording of the Bardeman killing. She tries to hold-up Rackin, but at the last minute Gower steps in.

Production.—The picture lands glancing blows on corrupt politicians and suggests discontent in the police force, but its main interest is law enforcement. This, leavened with sex, carries punch and leads to a tense "crime does not pay" finale. Jack Warden thoroughly convinces as the resolute Gower, Vera Miles scores as the beautiful, but bad, Angela, and Robert Douglas and Ken Lynch do their stuff as Bardeman and Rackin. Incidentally, "The Lawbreakers" plays in support of "Go Naked in the World." Quite a bill!

Points of Appeal.—Taut tale, virile team, sly feminine angle, crisp dialogue, realistic staging and showmanlike "curtain."

The Colour of Love

Miracle. French (X). Featuring Gordon Heath, Francoise Giret and Aram Stephan. Produced, Directed and Written by Claude Bertand-Aubert. Director of Photography, Jean Collomb. Music, Michel Magne. 89 minutes. Release not fixed

MISCEGENATION melodrama, a French production given English sub-titles. It concerns a white girl and a Negro who, while studying in Paris, fall for each other, overcome strong opposition and ultimately find happiness. The acting is sincere and the Latin Quarter backgrounds are authentic, but too, too clever direction heightens rather than lessens the shock of seeing a white girl openly consorting with a coloured youth. The "idyll" will nauseate most people. Strictly art house fare.

Story.—Francoise, a French girl, and Daniel, a coloured youth, both students, are mutually attracted and a tender affaire develops. Tension is created when another Negro gets beaten up by teenage toughs and Daniel fears for his and Francoise's future. Soon afterwards, Daniel runs into trouble with the police for rescuing a small coloured boy, badly treated by a butcher. Francoise then discovers she is pregnant and her bourgeois parents denounce her. The relationship between Francoise and Daniel is further strained, but, following the birth of their baby, they acquire fresh courage and boldly face life together.

Production.—The picture introduces one studio nude sequence, but otherwise concentrates on the problem of mixed marriage. It finally solves it, but, despite "artistic" treatment, not in circumstances that constitute popular entertainment. Far from it! Francoise Giret makes the most of an unrewarding role as Francoise, and the same goes for Gordon Heath as Daniel, but the rest don't matter. The best that can be said of the film is that it will cause a white girl to think twice before staking her future on a coloured youth.

Points of Appeal.—Provocative title and wide, if questionable, exploitation angles.

Shorts

Unifilms

STARS OF A SUMMER NIGHT. British (U). Produced by Theodora Olembert. Directed by Gerrard Bryant. Featuring John Van Eyssen, Liliane Robin and Olaf Pooley. 24 minutes. Release not fixed.—In this featurette a young actress is brought to the notice of a director during the Venice Film Festival. The introduction not only furnishes a valid excuse for parading established stars, but also an opportunity to visit well-known beauty spots. The presentation is smooth, the players meet modest demands and the Eastman Color photography is first-class. Good "quota."

THAT'S ODD. British (U). Produced and Directed by Horace Shepherd. Commentary by Alvar Lidell. 15 minutes. Release not fixed.—Magazine short containing "shots" of Terry-Thomas "browsing" in a book shop, Max Wall weight-lifting, and stranger than fiction bits and pieces. The miscellany, closely knit and adequately "compered," is an interesting and entertaining "time passer." Safe British fill-in.

20th Century-Fox

SAMPANS TO SAFETY. American (U). 798 feet.—A colourful Movietone Adventure dealing with some of the many thousands who have escaped to Hong Kong from Red China by means of native boats. Interesting are the varied scenes of life in the overcrowded, picturesque city.—Good.

EXERCISE LITTLE BEAR. American (U). 833 feet.—One of the vital frontiers of the United States is in the frozen wastes of Alaska. In this Movietone Timely Topic troops are seen on manoeuvres and overcoming natural hazards to maintain a state of preparedness.—Very good.

GOLFING WITH SAM SNEAD. American (U). 817 feet.—The world-famous golfer is seen in action on the links in Florida. He demonstrates grips, stance and shows some trick shots in a Movietone Sports short in which the light touch is conspicuous by its presence.—Good. B. W.

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HIRE TERMS—GERrard 8105

Cinema tv in colour but not toll-tv

—continued from page 3

suggests its use for briefing doctors in the latest techniques and for educational purposes; these in addition to its use for entertainment in which, he claims, it would widen the market and increase the income potential for big stage shows and sports events without the harmful effects of toll-tv.

The full submission is as follows:

Some implications of toll-tv.—It may well be that the Committee will be disposed to see as suspect and subjective any case against toll-tv submitted by organisations and individuals with perhaps a vested interest. However, while regard for the future of the theatrical presentation of motion pictures provides the incentive, the arguments set out herein are not so much a plea for protection as a statement of the factors that ought to be taken into account before reaching any decision.

In giving consideration to this matter it is taken as axiomatic that no government would agree to the dissemination of toll payment programmes to homes by wire relay only unless it was a public service operated by the GPO insomuch as the absence of a broadcast signal would give the established licensees of such franchises an undesirable monopoly status which would be opposed by set manufacturers and retailers. Of greater moment in relation to a private relay monopoly is that those people living in areas where a wired service would be uneconomic or isolated by the withholding of wayleaves would find that they had no access to what should be a nationally available amenity.

It is assumed that in the event the GPO function might be confined to transmission and the collection of revenues with the system then being made available through a statutory administrative agency to programme contractors who wished to avail themselves of the medium. In this way a balance of programme content could be maintained.

However, even as a national service, is toll-tv in the public interest and would it be an economic proposition?

Obviously the idea has a tremendous superficial attraction for particular commercial and private interests. Some film producers, stage impresarious and sports promoters picture themselves literally making fortunes overnight and the entertainment talents visualise greater demands for their services. But would the reality conform to the dream? Have the enthusiasts really examined the economic and technical aspects?

How many nights a week would viewers be prepared to afford to desert "free" programmes and incur expenditure on the toll alternative? Where would all the programme material come from? For instance it is only with the utmost difficulty that the British film industry produces some 100 hours of reasonable entertainment in a year—the major limiting factor being the lack of worthwhile scripts and adequate talent. As for the theatre, does it stage a tenth of that amount of fresh compulsive work per annum?

It seems that including sports promotions it might be possible to screen from indigenous sources two or three pay-worthy two-hour programmes per week. American material would be available but it might prove more attractive than the domestic product and so cream off the bulk of the revenue.

Therefore it appears that the programme potential hardly warrants the considerable new captial and consumer expenditure that would be involved in the introduction of toll-tv. Such a demand on the gross national product could be inflationary and would make more difficult the allocation of greater resources to industrial investment and such public needs as education, health and roads.

Further, would the system be financially viable even if only the sound signal was scrambled and the picture sent in clear? The coin box or decoding device is an appreciable cost factor and brings its own problems, especially revenue collection. Even the initial results with the Toronto pilot scheme are not such as to engender real confidence or justify the vast diversion of physical and financial resources required. The conception could be considered a gamble that was not necessary or relevant to the country's immediate or longer term requirements.

It must also be realised that the introduction of toll-tv would inevitably rob both the BBC and the ITA network of a high proportion of their more popular material and would also push up their costs to perhaps levels that would be uneconomic in relation to possible revenue. There would be yet another decline in programme standards and, of necessity, an ever increasing resort to imported presentations.

Consequence

A later consequence would be the destruction of the sources of much of its own programme content. With patronage reduced to bare residual elements, theatres and cinemas would survive in only the major cities—if at all. Viewers would watch the needle sporting contests while the less glamorous events would languish for lack of support. League football would die because supporters would stay at home to watch important matches and the players would derive no satisfaction from playing in empty grounds, even in the unlikely event of the overall loss of income being made good. There would be a gradual erosion of team loyalties and a lack of a sense of competition when public attention became focused on a few famous sides.

Instead of providing more employment for the sport and entertainment professionals, toll-tv would curtail and restrict initial opportunities. It would accentuate and intensify the process of reducing the entertainment world to a comparatively few highly paid television personalities whose stars would wax and wane more speedily than ever with no alternative media for the exercise of their talents.

In addition, the resultant closure of all cinemas except those in the big centres of population would cause serious social problems, especially in relation to young people. Toll-tv would rob most communities of every form of amusement and entertainment outside the home and in turn that would have far reaching repercussions on the commercial and communal life of the affected areas. Current experience shows that the general level of retail trade falls when a town loses its cinema and its inhabitants go elsewhere for both their shopping and entertainment.

To sum up it would appear that the advent of toll-tv would be no great boon to the nation. Indeed the disadvantages seem to outweigh any merits that public interest might best be served by outlawing it altogether—at least for the next decade. The system would have such a further direct and indirect debasing effect on British culture and institutions that any recommendation in its favour would be bound to arouse fierce opposition from all those desirous of preserving something of our own heritage and national life from the inroads of what has been branded the American Affluent Society.

The case for theatre tv.—In contrast the provision of facilities for big-screen tv presentation, colour and monochrome, in public auditoria would not only avoid the major problems to be associated with toll-tv but would serve many useful community purposes in non-entertainment hours. A network of this nature could be used by the medical profession to brief doctors and surgeons in the latest techniques. It would have many applications in the field of education. Additionally it would be available to manufacturers as a means of communicating product information to their retailers. In the United States this is done already by utilising the existing national television hook-ups in free time and diverting the signal from the local transmitters to cinemas booked for the purpose.

As for the entertainment function, it would widen the market and increase the income potential for big stage shows and sports events without the harmful effects that would come with toll-tv. The area to be served could be selected and the seating capacities of the halls would restrict and spread the coverage so as not to exhaust the presentation in one blanket performance.

To give an example of what would be possible over here, the forthcoming heavyweight championship bout between Floyd Patterson and Ingemar Johansson to be held in the Los Angeles Coliseum is to be presented in many New York cinemas by means of big-screen tv. When the two contenders met previously in New York, despite the fact that an area of 75 miles around the city was blacked out to the theatre telecast in order to ensure a full attendance at the fight itself, the cinemas provided the promoters with two million extra dollars from the additional gate money so collected. It will be appreciated that such transmissions are not seen by home viewers.

Sports promoters in particular might well prefer this form of widening their revenue potential, and perhaps those responsible for stage productions would find it a more satisfactory outlet than toll-tv insomuch as shows would have the benefit of colour, large-screen presentation and, above all, the audience factor which heightens and stimulates enjoyment. The existence of such a medium might well save the London West End theatres from extinction; thus preserving their social value and maintaining in being the traditional forms of dramatic expression.

The closed network visualised above should also be permitted to utilise items of national interest transmitted by the BBC television service.

It is known that the equipment necessary for big-screen tv presentation in both monochrome and colour has been developed and would be readily available if the demand was created. Such installations would be compatible with the possible future displacement of film stock by electronic video tape as the medium for screening motion pictures in theatres.

It is envisaged that signals would be carried by cable trunk lines furnished by the GPO and/or transmitters employing the super high frequency band with the addition of micro-wave links where necessary. It may well be that developments might make it possible and more economic for the entire network to be serviced by cable and thus avoiding any call upon air space.

This submission is made with a twofold purpose:

1. **To put forward considerations that ought to be taken into account before any judgments are reached on the desirability of permitting the establishment of toll-tv.**
2. **To persuade the Committee to recommend the licensing and provision of facilities to enable places recognised for public performances to utilise the potential presented by the operation of a "closed" television network.**

If the GPO should advise that a complete cable link-up is not feasibly or economic, then it would appear that in order to avoid inter-action the maximum requirement for this purpose would be 12 channels or 34 megacycles in the super high frequency range to handle three separate transmissions simultaneously. This need would be halved if the trunk services alone were carried by cable and further reduced if it were decided that provision for two programmes would suffice.

Were the Government to adopt a report from the Committee favouring the conception outlined above then this Group would take the initiative to bring it to fruition within the framework allowed by any legislation.

DE LANE LEA
WORLD FAMOUS FOR
DUBBING & POST-SYNC
GERrard 8105

LONG SHOTS

—continued from page 4

showing of British films in the Far East, and even better press relations.

Colan is confident that personal contact is the most effective way towards an even greater understanding and is in the best interests of the productions from Rank, other British producers and foreign companies entrusting the distribution of their films to ROFD.

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THE elder statesmen of the CEA often sadly reflect upon the fact that there is a lack of new blood on the exhibiting side of the industry to take over the responsibilities of the work of the association, particularly at branch level.

But this is not true of the London and Home Counties branch, where it is a case of youth takes the helm.

Arthur Spencer-May was installed as chairman at last week's annual general meeting and Peter King was elected vice-chairman. Both are sons of fathers who have spent a lifetime in the industry and have contributed in no small measure to the deliberations of the CEA.

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ARTHUR, of course, is almost a veteran, having served the Kent branch for many years before its merger with the L and HC branch. Peter is a relative newcomer to the family business, but already he has made his mark with the branch.

It was evident at the traditional chairman's luncheon, following the AGM, that both the new officers have the full confidence of the senior members.

It was Dickie Dewes, one of the pillars of the branch, who said that both were prospective presidents of the CEA, and this was heartily endorsed by Sydney Lewis, soon to take over the presidency of the association.

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THE NEWS this week that Cliff Read is leaving his post as cine and television sales supervisor for Ilford, happily does not mean that Cliff is severing his associations with the industry, for he is taking up the appointment of sales manager of the Zonal organisation at Hammersmith.

Cliff's association with Ilford has been both happy and successful, but the change will give him an opportunity to widen his interests. As a result of Cliff's decision to move Ilford has reorganised its cine and tv sales department, which will now be represented by A. P. Keep, formerly of the company's government sales dept. and by T. E. Todd, who will later be joined by J. H. Grafer.

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ABC district manager L. H. T. Hodson informs me that the Notts and Derby and Leicestershire branches of the CEA are to hold a combined banquet and ball this year.

It will be held on Wednesday, October 18, at the Kings Head Hotel, Loughborough. As the number of tickets is strictly limited early application for tickets is advisable.

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TO CELEBRATE the 25th anniversary of the opening of the Regal, Ormskirk, the directors gave a party at the Red Lion Hotel, Burscough, last week. Apart from the staff the guests included representatives of the major film renting companies, with whom the Regal does business, and of the local press.

R. B. Johnson, a director of the company, said the party was not only to celebrate the 25th anniversary of the cinema, but to pay tribute to Mrs. Peggy Johnson, managing director, who had directed the activities of the Regal for nearly the whole period it had been open. Despite rumours, there was no suggestion of closing the cinema.

Mrs. Johnson paid tribute to the staff for its many years of loyal service. Other than cleaners, none of the staff had less than ten years' service and one member had been at the Regal from the time it opened.

She paid a nice tribute to the renters for their realistic attitude in respect of cinemas in small towns. Had it not been for their assistance and understanding she would not have been able to keep the cinema going and keep 20 people in employment.

There were many floral tributes for Mrs. Johnson and telegrams of good wishes from executives of the film companies.

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NORMAN WILD, branch supervisor for Paramount, who has been confined to his home in Salford for several weeks through illness, is making steady progress towards recovery.

Another member of the Manchester trade who is on the sick list is James Brearley, who has had an eye operation in a Manchester hospital. Mr. Brearley is chairman of Lancashire Cinema Old Boys' Association.

Arthur Peel, managing director of Victory Theatres, Nelson, who has been indisposed for several weeks, is on the road to recovery. Mr. Peel, whose home address is Barleydale, Higher Ford, Nelson, is chairman of the Manchester district committee of the CTBF.—**The Stroller.**

More competition demand writers

—continued from page 3

submitted by the Radio and Television Safeguards Committee.

Following are the main points from the submission:—

The BBC:—On the whole our relationship with the BBC is a good one. We would point out, however, that, in the years during which it was a monopoly, BBC fees were extremely low; it is only since the creation of an alternative and competitive tv channel that fees paid to writers have begun to approach a level that we consider appropriate to their efforts.

The ITA:—We believe that the Authority does not exercise effective control over the financial policies of the contracting companies. We believe that the greatest obstacle to the improvement of the ITA programme lies in the existence of public companies—and thus the existence of a body of shareholders interested only in the profitability of its shares.

The one great evil, now so deeply imbedded in the working of the ITA contracting companies that it can never be removed, stems from the truly phenomenal and largely unexpected profits which accrued to these companies just prior to shares in them being offered to the public. These profits established a highly priced share which can only be justified if the profits continue to pile up at the same fantastic rate.

Thus, what was, as even the companies themselves felt at the time—an unreal—an abnormal situation has come to be accepted as the norm.

It has created a situation in which—if one of the contractors feels that it should spend more money on its programmes, this might so affect its profits and therefore its dividends, that its shareholders would desert it and remove their financial backing to other fields.

It means that the contractors are, indeed, competing one with the other—but only in the area of profitability.

We believe that the Television Act at present governing the workings of the ITA must be drastically revised in order to put direct power into the hands of the Authority. It must be given the power to demand of the contracting companies that they spend a larger percentage of their profits on the production of programmes, whatever effect this may have on the value of their shares.

A Third Network:—We are in favour of a third television network. A reason often advanced why a third network would prove impracticable is that in our country we do not possess a large enough creative force to service it effectively.

This is a fallacy.

We believe that, as the market increases in size so will the numbers of creative people who will emerge to supply its needs. If this is in doubt, one need only point to the facts.

Five years ago there was indeed a grave shortage of writers able to supply the additional needs of a second network.

Today those needs are being admirably met. Without a doubt, Britain now leads the world in the field of tv dramatic writing. We also have fine writers of comedy and documentary programmes.

Not wanted

Nature of a Third Network:—There are three systems we emphatically do *not* want.

One, a network administered by the BBC.

Two, a network administered by the existing contractors to the ITA.

Three, and most emphatically of all, we do not want sponsored television on the American pattern.

Our reasons for not wanting either one or two are simply stated: We want more and more competition. Neither of these alternatives will supply it.

In the case of sponsored television, the example of the USA has proven beyond doubt that when the advertiser is in direct control of programmes, those programmes decline in quality.

Pay as you View:—We recommend that there should be a third television network controlled by a new authority—independent of the BBC and the ITA. We recommend that this network be financed by a system of "pay as you view," such as envisaged by Equity. We believe that this will provide the only genuine alternative and independent network to the other two.

Conclusion:—The competition for the services of tv writers between the BBC and the ITA has for the first time produced a living wage for writers in this medium. In general, however, payments to writers are still much too low and accordingly programmes suffer adversely. Therefore it follows that we are in favour of competition.

We believe, however, that the rivalry between the BBC and the ITA, beneficial as it has been, has not been true competition. It is an open secret that heads of departments on both sides are apt to compare notes from time to time in order to ensure that neither "spoils the market" by paying too much for the services they require.

You may have noticed that we do not comment on the *quality* of television programmes in which writers are involved. Our views on this are simply these: You get good programmes when you have a responsible executive and well paid writers.

We are not merely grinding a personal axe when we say this. It is the writer who provides the basic material for 75 per cent. of all television programmes. But the fees paid and the status accorded to the writer are still inadequate, with the result that the writer who makes a success in television very often deserts the medium for the larger fees and higher status he can enjoy in films and theatre. This must obviously be of concern to television as a whole because of its adverse effect on programme quality.

WORLD MARKETS

—continued from page 10

Censor ordered cuts in 211 films

DUBLIN.—A total of 988 films classified as drama and variety were submitted to the Irish Film Censor last year; 721 were passed, 211 were passed with cuts and 56 were rejected.

Appeals to the Appeal Board against rejection succeeded in five cases; in 21 others the appeals were rejected, and seven films were passed by the Appeals Board subject to cuts.

In the "interest and topical" section 445 films were submitted; 434 were passed, nine were passed subject to cuts. The 13 education pictures submitted were all passed.

The total footage examined was 3,722,209: the breakdown of submissions shows that 398 were in the feature class (over 5,000 feet), 68 were between 2,000 and 5,000 feet, and 253 under 2,000 feet. 269 trailers were submitted.

Sources of supply for the films were as follows:— U.S, 237; Britain, 147; Italy, 26; France, 19; Germany, 12; Ireland and Russia, 4 each; Canada, Sweden, Poland and Japan, 3 each; Australia, Greece, Denmark, 2 each; Norway and Malaya, 1 each.

Censorship continues to be a problem for renters and exhibitors, particularly in view of the shortage of product, but they are critical of the system rather than the actual censorship.

The trade is still interested in the introduction of A and U classifications, and has the support of a number of people is pressing for this amendment.—**Maxwell Sweeney.**

Exhibitors wait for rate appeal result

BELFAST.—Northern Ireland exhibitors are anxiously awaiting the results of their applications for a revision of cinema valuations. These are to be made known by the Commissioner of Valuation on March 1.

The appeals against the new valuation figures were lodged in June of last year and it is reckoned that anything up to half the exhibitors throughout the Province took the opportunity to claim a reduced figure.

The basis of the claim in most cases is a decrease in box-office returns. Valuations in Northern Ireland are based both upon the value of the property and site—and on the business carried on.

When the revised list is announced on March 1 exhibitors will have a month to decide whether or not to make another appeal. Should they accept the Commissioner's figure the valuation becomes operative from April 1.

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NOEL DONAGHY, of Omagh, has been elected chairman of Northern Ireland CEA. He is one of the youngest exhibitors ever to hold the post.

At a meeting of the branch in Belfast many tributes were paid to George Lodge the outgoing chairman. He has held the office for six years and as the immediate past chairman will continue on the executive committee.

The new vice-chairman is Roy Eveleigh and the treasurer, P. S. Bass.

Members of committee are H. Bell, D. Cooper, H. S. Breen, H. McMurray, P. Richardson, J. T. McDougall, Dr. A. Hyman, L. Gaston, C. K. Oakes and N. Ellison.—**S. Gordon Duffield.**

PRODUCTION

—continued from page 19

theatre is in use for a music session for "Dangerous Afternoon," the Theatrecraft production for Bryanston.

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JIMMY WALLIS, production head at Associated British, has announced that director Robert Day has been given a long-term studio contract. With one of his recent films, the Peter Sellers comedy "Two Way Stretch," enjoying great success in America, and his latest film, Tony Hancock's "The Rebel," to have a big-launching premiere at the Plaza on March 2, Bob Day has shot quickly to the forefront of British directors.

At Associated British Elstree Studios his name now goes alongside Michael Anderson, Lee Thompson and Cyril Frankel as a contract director.

After seven years as a camera operator, his first big chance came as co-director with Basil Dearden on "The Green Man."

It was his work on "Two Way Stretch" that attracted Associated British, led to "The Rebel"—and now a contract.

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INDEPENDENT producer Joseph Janni has now fixed -distribution deals for two of his forthcoming productions, "Billy Liar" and "A Kind of Loving." Both will be handled by Anglo Amalgamated.

—SHOOTING NOW—

ABPC ELSTREE. — "Lolita" (A.A.), producer James B. Harris, director Stanley Kubrick; **"The Roman Spring of Mrs. Stone"** (A.A. for Warner Bros.), producer Louis de Rochemont, director Jose Quintero; **"The Pursuers"** (tv series), produced by Ian Warren.

MERTON PARK.—Television commercials and documentaries.

MGM BOREHAM WOOD.—"A Matter of WHO" (Foray production for MGM), producers Walter Shenson and Milton Holmes, director Don Chaffey; **"Meet Miss Marple"** (MGM), producer George Brown, director George Pollock.

PINEWOOD.—"Cleopatra" (20th Century-Fox), producer Walter Wanger, director Joe Mankiewicz; **"Victim"** (Allied for Rank), producer Michael Relph, director Basil Dearden; **"Whistle Down The Wind"** (Beaver for Rank), producer Richard Attenborough, director Bryan Forbes.

SHEPPERTON.—"Dentist On The Job" (Bertram Ostrer Productions for Anglo Amalgamated), producer B. Ostrer, director C. H. Pennington-Richards; **"The Innocents,"** producer/director Jack Clayton; **"On Information Received"** (United Co-Productions for Rank), producer George Maynard; director Robert Lynn. **"Hair of the Dog"** (A Parroch film for Rank), producer Jack Parsons, director Terry Bishop.

TWICKENHAM.—"Crosstrap" (Newbery Clyne Associates for Unifilms), producer George Mills, director Robert Hartford-Davis.

BRAY.—"Watch It Sailor" (Hammer), producer Maurice Cowan, director Wolf Rilla.

CHALK FARM. — Television series, "Pathfinders to Venus" tv serial (Iris/ABC TV), director Guy Verneg.

PETER USTINOV moves into the Associated British Elstree Studios in June to make "Billy Budd" (remember the Benjamin Britten opera?). Ustinov is writing, starring and directing.

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WHO'S NEXT for a take-over? Well one thing you can be sure of: It's not Orb Productions Ltd. Last week I inadvertently had them as "taken over" by Unifilms. In fact, of course, Unifilms are only sales agents for the domestic distribution of Orb product.

YOUR FILMS

—continued from page 14

holding up. It's quite a dish if you like strong meat, and the "ninepennies" still do!

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"G.I. BLUES" (Paramount) continues to score fluently around the provinces, and "The World of Suzie Wong" (Paramount—British) has taken a flyer in pre-release spots. I've always fancied the chances of the last-named.

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AND let me remind you that "The Millionairess" (Twentieth Century-Fox—CinemaScope—British) is no spent force. The all-star Shavian comedy's doing a burster up and down the country.

TRADE SHOWS

LONDON

February 27:

Pepe (U). Columbia. Cantinflas. Columbia, Shaftesbury Avenue. 2.30 p.m.

February 28:

Triangle on Safari (A); The Shoe Must Go On (short); Counter Attack (short). Paramount. Own Theatre. 10.45 a.m. and 2.45 p.m.

Moment of Truth. 20th Century-Fox. Own Theatre. 2.30 p.m.

Look at Life—Series 9. Rank. Own Theatre. 2.30 p.m.

The Devil's Wanton (X). Mayfair. Celluloid. 11 a.m.

March 1:

Fury at Smugglers Bay. Regal. Peter Cushing. Studio One. 10.30 a.m.

March 2:

The Grand Junction Case (U); The Clue of the New Pin (U). Anglo Amalgamated. Hammer. 10.30 a.m.

MANCHESTER

February 27:

The Hellfire Club. Regal. Keith Michell. ABC Deansgate. 10.30 a.m.

February 28:

The Rat Race (A). Paramount. Tony Curtis. Plaza, All Saints. 10.45 a.m.

March 1:

Konga (A). Anglo Amalgamated. Theatre Royal. 10.30 a.m.

LATE EXTRAS (LONDON)

February 23:

The Magnificent Seven. United Artists. Yul Brynner. Hammer Theatre. 2.30 p.m.

February 24:

The Facts of Life. United Artists. Bob Hope. Odeon, Leicester Square. 10.30 a.m.

Antony and Cleopatra; Julius Caesar. Cross Channel. The Preview Theatre. 10.30 a.m.

Printed in Great Britain and Published by ODHAMS PRESS LTD., Long Acre, London, W.C.2.

RENTERS' NEWS

—continued from page 15

Fox finishes four big pictures

PRINCIPAL filming has now finished on four major 20th Century-Fox CinemaScope releases. They are:

"Francis of Assisi," directed by Michael Curtiz on location in Italy, stars Bradford Dillman, Stuart Whitman and Dolores Hart with a top British supporting cast headed by Finlay Currie, Mervyn Johns, Russell Napier, Athene Seyler and John Sutton. A Triton-20th-Fox picture produced by Plato Skouras.

"Lion of Sparta," directed by Rudy Mate on location in Greece, stars Richard Egan, Diane Baker, Ralph Richardson, Barry Coe, David Farrar and Anna Synodinou. Kieron Moore, Donald Houston, George St. George produced.

"Return to Peyton Place," Jerry Wald's drama based on Grace Metalious' sequel to "Peyton Place," is directed by Jose Ferrer and stars Jeff Chandler, Carol Lynley, Eleanor Parker, Mary Astor, Robert Sterling and Tuesday Weld.

"Wild in the Country," a Jerry Wald production directed by Philip Dunne, stars Elvis Presley, Hope Lange, Millie Perkins, John Ireland and Tuesday Weld.

Now in production for 20th Century-Fox release are "Battle at Bloody Beach" starring Audie Murphy, Dolores Michaels and Gary Crosby; "Pirates of Tortuga" starring Dave King, Ken Scott, Leticia Roman and Robert Stephens; "The Silent Call" starring Gail Russell and new star discovery David McLean; "Snow White and the Three Stooges" starring Carol Heiss, The Three Stooges, Patricia Medina and Guy Rolfe; and "Voyage to the Bottom of the Sea," starring Walter Pidgeon, Joan Fontaine, Barbara Eden, Robert Sterling, Peter Lorre and Frankie Avalon.

Jack Clayton started production at Shepperton this week on "The Innocents" adapted from Henry James' "Turn of the Screw" and starring Deborah Kerr; and newly-appointed director Joseph Mankiewicz is preparing the restart of Walter Wanger's Todd-AO spectacle, "Cleopatra" starring Elizabeth Taylor, Peter Finch and Stephen Boyd at Pinewood.

Magazine award goes to 'The Sundowners'

LATEST award for Warner-Pathe's "The Sundowners" is the February "film of the month" title from *Tit-Bits* magazine, with a special certificate of merit for Deborah Kerr.

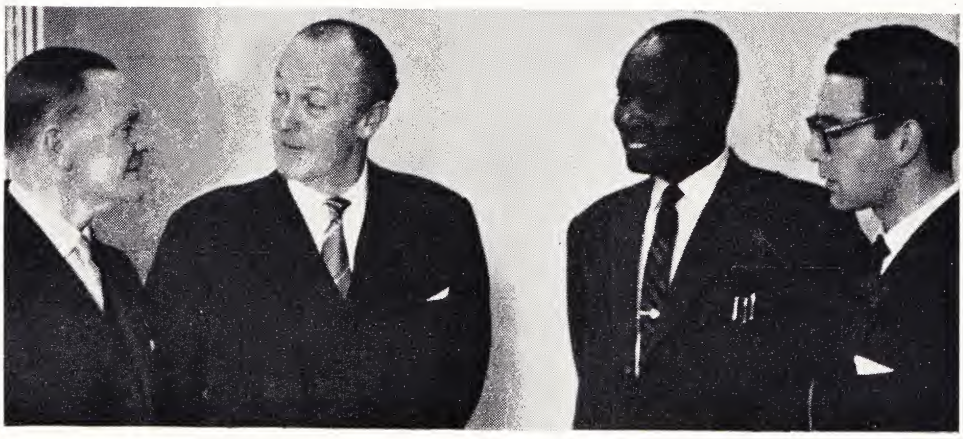
Fred Zinnemann's production, which has been drawing large crowds to the Warner Theatre, Leicester Square, since its premiere on January 12, co-stars Robert Mitchum—who won the U.S Board Review of Motion Pictures Best Actor's award—and Peter Ustinov.

Hollywood Press nominations

SIX STARS, a musician and a director from Universal International productions are among those nominated for awards by the Hollywood Foreign Press Association.

The UI nominations are: Hollywood-produced drama: "Spartacus"; dramatic performance by an actor: Laurence Olivier in "Spartacus"; dramatic performance by an actress: Doris Day in "Midnight Lace"; supporting actor: Peter Ustinov and Woody Strode in "Spartacus"; director: Stanley Kubrick for "Spartacus"; comedy: "The Grass is Greener"; original score: Alex North for "Spartacus"; performance by an actor in a musical or comedy: Cary Grant in "The Grass is Greener."

The final winners will be announced at the association's annual banquet in Hollywood on March 17.



An entire Pathe Pictorial has been devoted to "The Kenya Story" which was released this week. Filmed by a Pictorial unit in East Africa, the issue was highly praised by Sir Arthur Kirby, High Commissioner for East Africa, at a special screening in Film House. Seen discussing the film here with Sir Arthur are producer Terry Ashwood, Isaac Okwirry, of the Kenya Information Office, and Roy Lewis, editor of Pathe Pictorial

Three holiday resorts get 'Ben-Hur'

MGM'S "Ben-Hur" will play at Blackpool, Brighton and Bournemouth this summer. Each theatre will start its engagement with a premiere.

"Ben-Hur" will play from March 26 in Blackpool at the Palace Cinema on the Promenade, and in Brighton at ABC's Astoria, and from March 27 in Bournemouth at the Electric Theatre.

"Ben-Hur's" special holiday engagements will run concurrently with the picture's other presentations in key entertainment centres. In London the picture is now well into its second year, and it is also playing to packed houses in Birmingham, Dublin, Manchester, Glasgow, Newcastle, Leeds and Cardiff. On February 19 it opened in Nottingham.

Royal film for Cunard

UA's Royal Film Performance picture "The Facts of Life" sails aboard the Queen Mary on February 25, and goes on the Queen Elizabeth, from March 8, prior to bookings on the entire Cunard Fleet.

'CIMARRON' PREMIERE AT THE RITZ

MGM's epic "Cimarron" is to have its European premiere at the Ritz Theatre, Leicester Square, today, Thursday.

Starring Glenn Ford, Maria Schell, Anne Baxter, Arthur O'Connell, Russ Tamblyn, and Mercedes McCambridge, it was produced by Edmund Grainger and directed by Anthony Mann. Arnold Schulman wrote the screenplay, and the music score was composed and conducted by Franz Waxman.

Rank successes in Latin America

RANK films are doing tremendous business in Latin America with billings records in Mexico, Columbia and Uruguay, the company claims.

In Chile more than 75,000 people saw Norman Wisdom's "The Square Peg" which has just finished an 11 weeks' initial release at Santiago's Bandera cinema. The picture also did well in Bogota, Columbia, where it broke the attendance record at one theatre in its first four days.

In Caracas, Venezuela, "The Captain's Table" opened simultaneously in three cinemas and in one of them is enjoying a third big week.

In Argentina, "North West Frontier" registered big opening business at two cinemas in Buenos Aires and is now in its fourth week at one of them. It opened at the same time in Mar del Plata where the first week was an all-time record. In Cordoba and Mendoza in the interior, it was also a big success.

Regal trade shows 'Smugglers Bay'

REGAL FILMS International's latest British production, "Fury at Smugglers Bay," will be trade shown at Studio One, Oxford Street, on Wednesday, March 1.

Filmed in Eastman Color and Panascope in Wales, it stars Peter Cushing, John Fraser, Bernard Lee, Michele Mercier and June Thorburn, with a strong supporting cast of players including William Franklyn, Liz Fraser, Miles Malleson, George Coulouris, Katherine Kath and Jouma.

It was produced and directed by John Gilling from his own original story.

Regal's "The Hellfire Club," will be shown to the trade in Manchester at the ABC Deansgate, on Monday, February 27, at 10.30.

'Faces' at Versailles

THE Penington Eady production "Faces in the Dark," released in many overseas territories by ROFD, will be shown at the Versailles Film Festival next month.

Produced by Jon Penington and directed by David Eady, it stars John Gregson, Mai Zetterling, John Ireland, Michael Denison and Tony Wright.

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BBC requires Television Design Assistant in Birmingham to provide assistance to Designers engaged on a variety of Television projects. Quick and accurate drafting and accurate colour perception essential. Some knowledge of general light constructional methods an advantage. Account taken of ability in perspective and visual drawings. Applicants should have architectural and art training. Salary £935 (possibly higher if qualifications exceptional) rising by five annual increments to £1,185 max. p.a. Requests for application forms (enclosing addressed envelope and quoting reference 61.G.81. K.W.) should reach Appointments Officer, Broadcasting House, London, W.1, within five days.

CINEMAS FOR SALE

CINEMAS. Sale or rental.—R. Bovilsky, Cinema Agent, 34, Batson Street, Glasgow.

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